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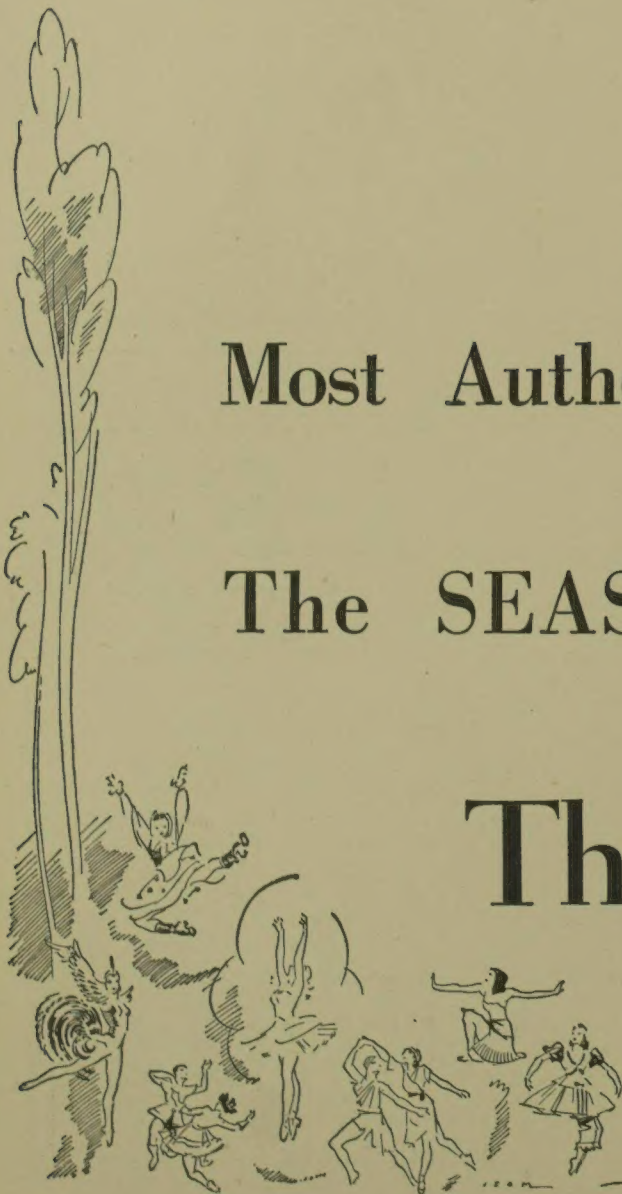
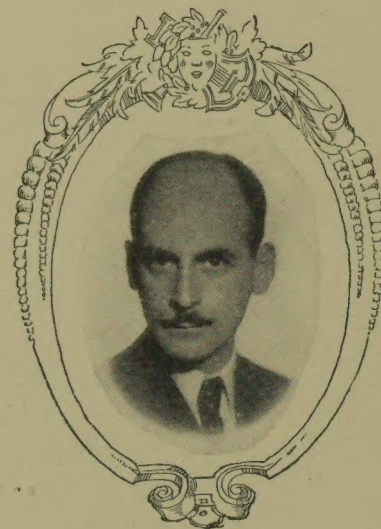
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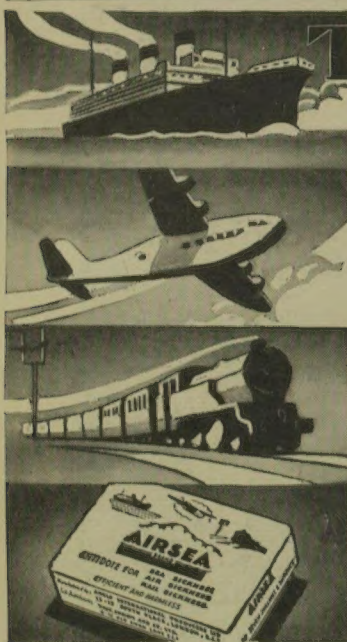
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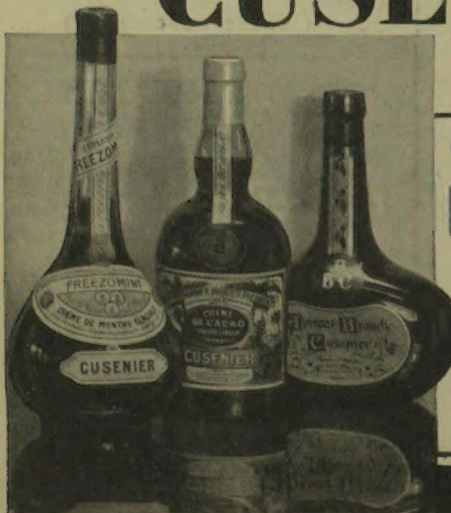
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SATURDAY, JANUARY 29, 1938.



**HERO OF SYDNEY'S CELEBRATIONS ON THE 150TH ANNIVERSARY OF BRITISH SETTLEMENT IN AUSTRALIA:
CAPTAIN ARTHUR PHILLIP, FIRST GOVERNOR OF NEW SOUTH WALES.**

In this issue we give a number of illustrations bearing on the celebrations in Sydney commemorating the 150th anniversary of British colonisation in Australia. This began when, on January 26, 1788, Captain Arthur Phillip established the first

settlement, now the city of Sydney. He was born in London in 1738 and died at Bath in 1814. The historian Rusden says: "Phillip's energy and self-reliance, his humanity and firmness, made a lasting impression on New South Wales."

FROM THE PICTURE BY FRANCIS WHEATLEY (1747-1801). REPRODUCED BY COURTESY OF THE TRUSTEES OF THE NATIONAL PORTRAIT GALLERY.



By ARTHUR BRYANT.

A WEEK ago I wrote on this page of the war that is going on all over the world between two contrary systems of society which we term town and country. By town I do not, of course, mean the species of city society that has existed in Europe and in this country since the days of Rome. The older kind of town was not in opposition to the country; the citizens of such a place as Winchester differed little in their essential interests and outlook from the yeomen and hinds of the Hampshire hills and villages around them. They were both too obviously dependent on one another to wish to destroy the other. The country town was the complement of the country: once a week, on market day, it became a pen for livestock and a kind of meadow. Many of its burghers and shopkeepers were themselves farmers and graziers: they dealt principally in agricultural produce; in malt, corn, skins and wool. Even so great a metropolis as London was scarcely an urban entity separate and aloof from the rest of the country. Until about two hundred years ago, its citizens were probably not even conscious that they were Londoners. They were country folk settled in London for a livelihood,

existed fifty years ago: in Britain, the original and classic home of the industrial revolution and the industrial proletariat, it was only in its infancy at the beginning of the last century. Yet to-day the chasm is widening at a tremendous pace, and in all those lands where the industrial system has taken root, the countryman is faced either with a bloodless but rapid submergence beneath the ever-widening flood of urbanisation or a fight to the death to maintain his traditional form of existence. Nowhere yet has any real balance been found between the two modes of life. For the new town, in its ruthless pursuit of quick industrial and mercantile profit, has no mercy on the country. And as quick profit attracts new men and money, all the while the industrial snowball grows, and the rural community dwindles before it. The process has about it something of the inevitable that one associates more with the servile Orient than the free West. Already in the larger and more powerful nations, the town has captured the organs of government and education. Legislation and administration are largely directed in the name of the greater numbers, to the benefit of the townsman and the detriment of the countryman.

the natural surroundings in which the Supreme Creator brought to life His creatures—sees in all around him. The townsman, though he may inherit it, does not spontaneously feel this sense of wonder. Through no fault of his own, he is surrounded not by the works of God, but by the works of men. These are wonderful too; but they do not seem to engender in those who continually observe them much sense of wonder or adoration. The true townsman views them with a surprising nonchalance. He is proud, perhaps, of his ownership of them, and contemptuous certainly of those who do not possess them. His instinctive attitude to the world about him is that of mockery. His most characteristic expression in the Anglo-American urban civilisation of to-day is "Oh, yeah!" He is born, it would seem, *blasé*. The pale, bored, purposeless faces that may be seen in such numbers on any pavement seem to bear this out. And it is not a pleasant experience for man to be bored and purposeless.

This is certainly not to be accounted the townsman's fault: it is the price he pays for the environment into which he has been born. And the statement



A BRITISH STEAMER "THE ACTUAL OBJECT OF ATTACK" BY 'PLANES OF FRANCO'S FORCES WHILE LYING IN TARRAGONA HARBOUR: THE "THORPENESS," WHICH SUFFERED SEVERE DAMAGE AND HAD SEVERAL OF HER CREW KILLED; SHOWING THE UNION JACK ON HER SIDE.

Several members of the crew of the British steamer "Thorpeness" (five, the captain has stated) were killed when a bomb exploded near the ship in Tarragona Harbour on January 20. Others were missing. Captain E. Roberts, the master, is reported by Reuter to have said: "Our ship was the actual object of attack. There is no doubt about that whatsoever." He also said that this was the third time the ship had been attacked from the air during the 18 days she had been in port.

A 1000-lb. bomb struck the quay about 4 ft. from the ship's side, hurling masses of concrete into the air. The "Thorpeness" had a number of rents in her hull, but was reported to be still seaworthy. The Westcliff Shipping Company, owners of the vessel, stated that they were considering lodging a protest with the Foreign Office. The "Thorpeness" was formerly named the "Benrinnes" and owned by Messrs. W. Thomson and Son, of Leith.

younger sons and the sons of younger sons, who, deprived by the law of primogeniture of a living on their paternal acres, had come up to town, like Dick Whittington, to seek their fortune in trade. But though living amid bricks and mortar, they still thought of themselves as countrymen, as natives of the distant shire from which they hailed. "A countryman of mine" is a common phrase in the letters of Londoners of the seventeenth and eighteenth centuries: by that they meant to denote a fellow-native of Dorset or Yorkshire, or whatever the shire that bred men of their name might be. Until English speech began to be standardised in the eighteenth century, even the greatest of the capital's inhabitants spoke (and often spelt) in the dialect of his own county. *Rus in urbe* was the rule in a capital where the sights and sounds (and, be it said, smells) of agriculture still assailed eye, ear and nose: readers of Boswell will recall how Johnson, seeking for a familiar illustration to emphasise Burke's greatness, spoke of a stranger's instant recognition of the great Irishman's genius if he were forced to take shelter with him in a doorway from a herd of cattle passing down the street.

So the division of the human race into two species, rustic and urban, is comparatively recent: we usually forget how recent. Outside this country it scarcely

And the most favoured product of our educational system—our vaunted "intelligentsia"—either ignores or derides the country habit of thought and life. How often over the radio have we listened to broadcasts in which clever and consciously superior young men and women from our leading universities held up to ridicule the ways of simple villagers, inane squires and comic yokels, who to the amused and contemptuous eyes of high Bloomsbury seem to be maundering in the slough of a barbaric and outmoded feudalism. As such they are presented by Bloomsbury to Highgate, Balham and Birmingham; and Highgate, Balham and Birmingham accept the picture for truth.

Yet there are certain attributes of country civilisation which we still affect to value, and which I believe we shall find it hard to carry with us into the new and wholly urbanised world of the future. Of these, the most important are religion and liberty. This may seem a paradox at first, because in Britain, at any rate, our new urban population would appear to be on the side of organised religion and democracy, of the former in a slightly negative way, and enthusiastically of the latter. Yet appearances can be deceptive.

The feeling for religion arises in the first place from a sense of spontaneous wonder at the works of God, which a countryman—that is, a man living in

requires much qualifying. It takes more than one generation to turn the natural man, bred of countless generations of country living, into the artificial product of the modern industrial town. Most of the older generation living in our great cities are still countrymen at heart, and the respect for old ideals and ways of life is still strong. Though the proportion of the urban population that attends divine service is very small, respect for the principle of organised religion is still widespread, and in this country at any rate, positive attack on the ideal of worship—the anti-God crusade so conspicuous, say, in industrial Russia and Spain—is still confined here to a handful of urban intellectuals. Yet when one examines the ideas of the younger generation, one finds oneself on less sure ground. The process of change is gradual but cumulative. In another two generations, if present trends continue, the whole familiar landscape will have changed.

There remains democracy and the political creed of self-government and individual freedom that our race of farmers and yeomen first introduced into the modern world and transplanted to the Western hemisphere. Here, at least, is an ideal for which the modern townsman expresses enthusiasm. Yet, are the conditions of his life really suited to sustain it? Or has the seed of a great harvest fallen on stony ground? I shall try next week to discuss this.

A RAID BY A HEAVY BOMBER OF FRANCO'S ARMY: AERIAL "FRIGHTFULNESS."

PHOTOGRAPH BY HELMUTH KURTH.



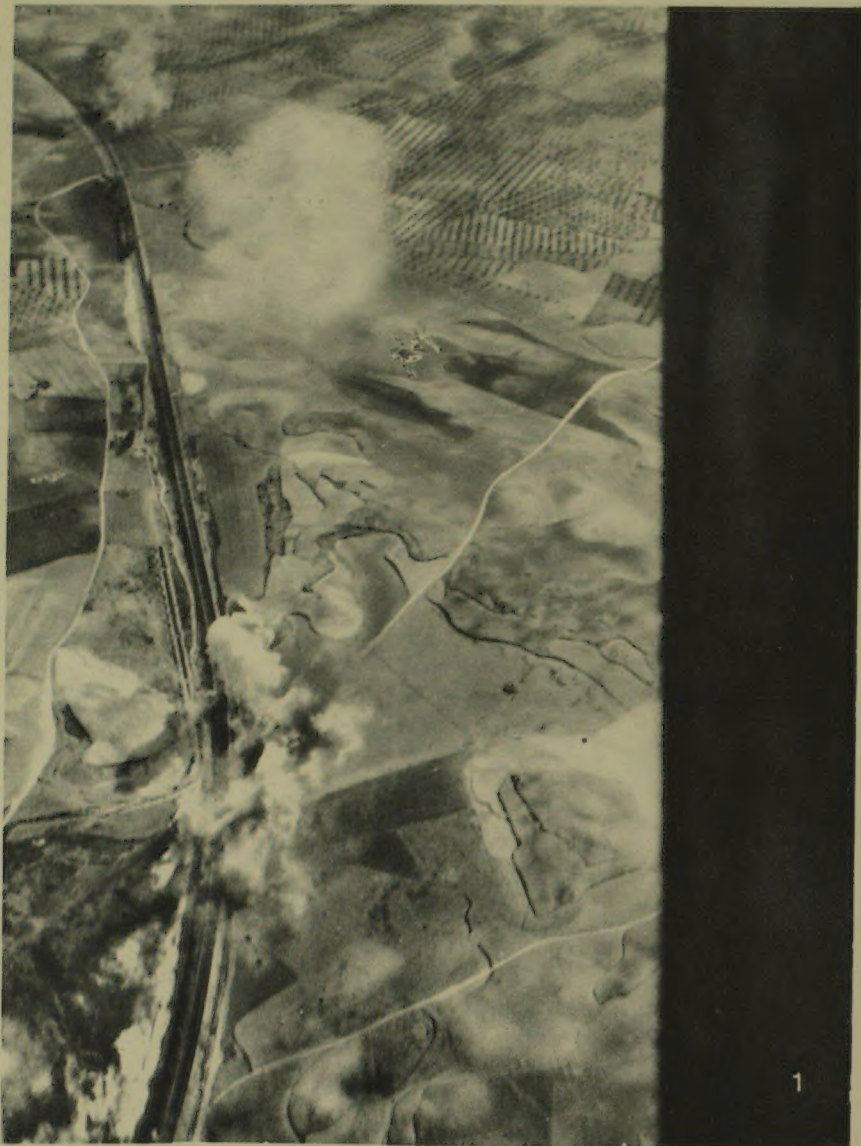
ALLIED TO THE MACHINES THAT RAIDED BARCELONA ON JANUARY 19, KILLING 220 AND WOUNDING 400 OTHERS: A NATIONALIST BOMBER OF THE "TRECHUELO" SQUADRON ON ITS WAY TO ATTACK THE MADRID RAILWAY.

On January 19 Barcelona experienced its worst air-raid since the Spanish Civil War began. This was carried out by two Nationalist squadrons, each of three machines, which are believed to have come from Palma, Majorca. At the time of the attack the streets were crowded by homeward-bound workers, who, taken unawares by the suddenness of the onslaught, were unable to find refuge in the many air-raid shelters which have been constructed. For this reason, the death-roll was high: 220 persons were either directly killed by the bombs or were buried in the ruins of buildings, and over 400 were wounded. Both high-explosive and incendiary bombs were dropped, with devastating effect; ripping away the sides of houses and making great craters in the roads. In one case a bomb fell in a grass-bordered avenue in which

children were playing and several were killed by flying pieces of pavement. The photograph on this page and those following show General Franco's efficient bombers during a raid on the railway line by which Madrid is in communication with the interior. They were taken from Captain Guerrero's bomber, of the Nationalist "Trechuelo" squadron. These heavy bombers were escorted by fighters to protect them against attack and flew in close "arrowhead" formation until their objective was sighted, when they came into line. How close the formation was will be realised when it is said that the under-carriage of the bomber shown was just over the right wing of the leading machine, from which the picture was taken. The attack was successful and a munitions-train was destroyed.

AN AIR-RAID SEEN FROM A FRANCO BOMBER: A MUNITIONS-TRAIN WRECKED.

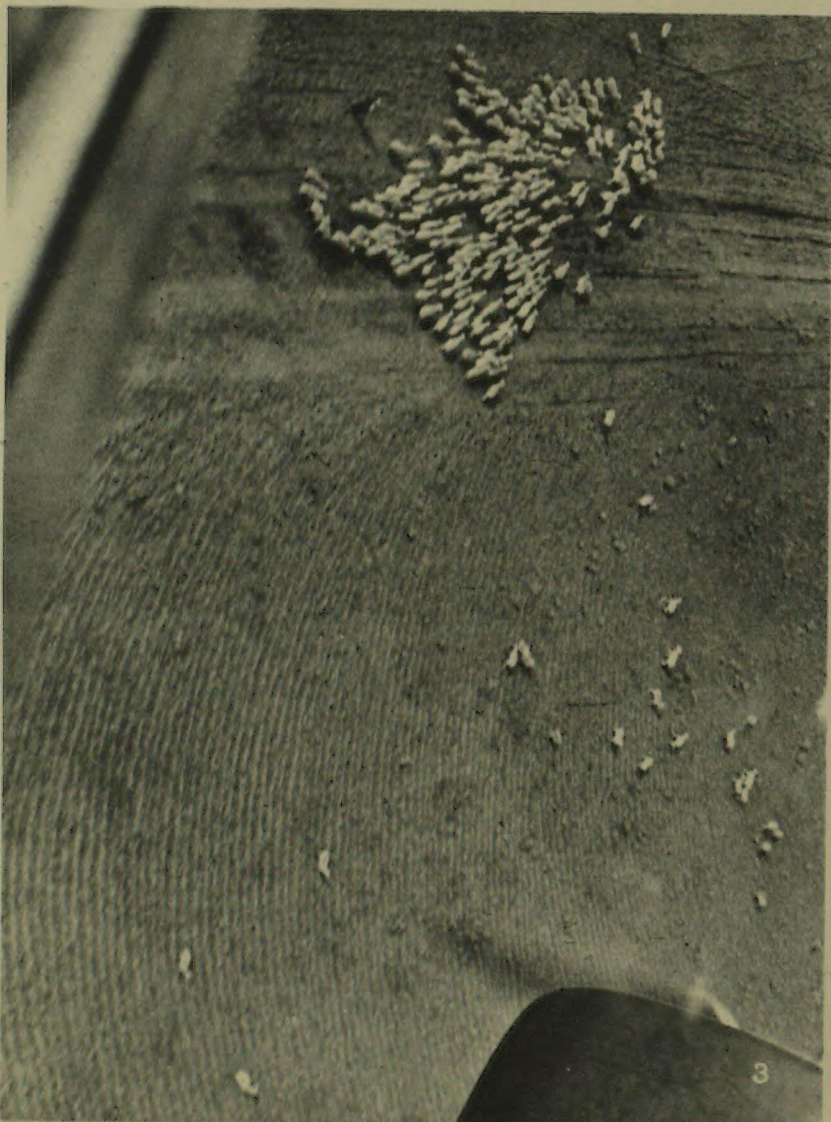
PHOTOGRAPHS BY HELMUTH KURTH.



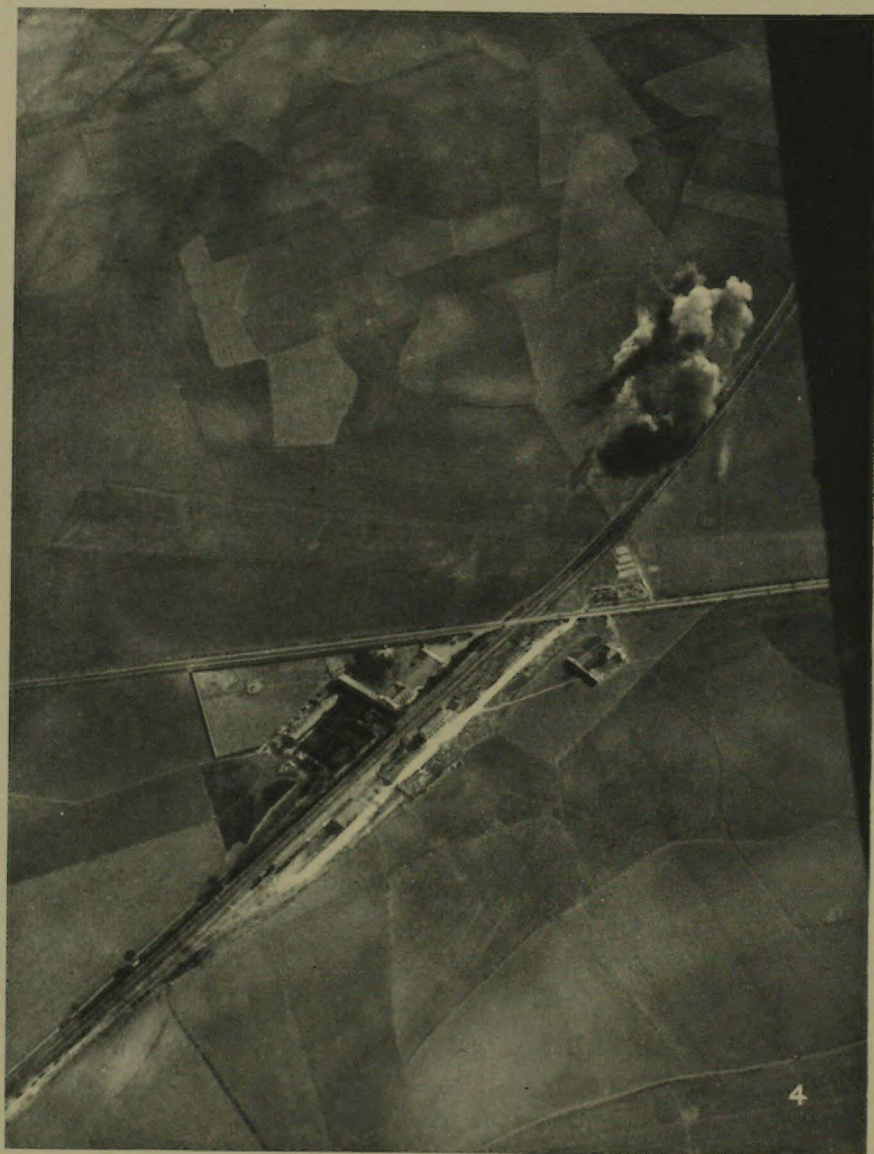
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1. A NATIONALIST BOMBER RAIDING THE MADRID RAILWAY-LINE—SHOWING THREE BOMBS EXPLODING WIDE OF THEIR OBJECTIVE, A MUNITIONS-TRAIN.

3. FLYING BARELY A HUNDRED YARDS ABOVE A FLOCK OF TERRIFIED SHEEP: WHILE THE BOMBER WAS ON ITS WAY TO RAID THE RAILWAY.

2. THE NATIONALIST "TRECHUELO" SQUADRON FORMING INTO LINE AT THE BEGINNING OF THE ATTACK: A PHOTOGRAPH TAKEN FROM THE CENTRE MACHINE.

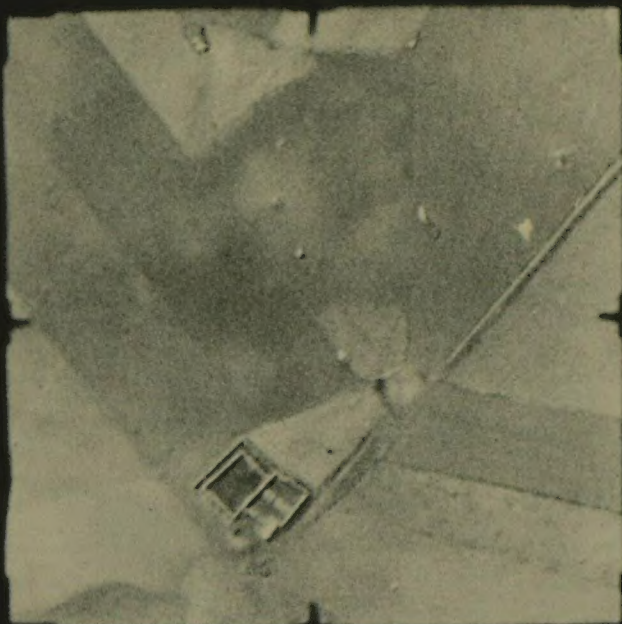
4. "CAPTAIN GUERRERO DESCENDED AND TRIED HIS SECOND ATTACK. THIS TIME HE WAS SUCCESSFUL": A PHOTOGRAPH SHOWING THE DESTRUCTION OF THE TRAIN.

Our correspondent, who was an airman on the Western Front during the Great War, was permitted to accompany the Nationalist "Trechuelo" squadron on a raid on the Madrid railway-line. He flew in the leading machine with Captain Guerrero, who allowed him to take over the controls for a short time. A

munitions-train was sighted and the squadron formed into line and attacked it. The first three bombs fell wide, but Captain Guerrero descended and scored a direct hit; the waggons being derailed and flung down the embankment. In the midst of this activity, our correspondent calmly took these remarkable photographs!

IN A RAIDING NATIONALIST BOMBER: BOMB-TRAP AND MACHINE-GUNNER.

PHOTOGRAPHS BY HELMUTH KURTH.



1. THE AIRMAN'S VIEW OF HIS OBJECTIVE: LOOKING DOWN THROUGH THE BOMB-TRAP OF CAPTAIN GUERRERO'S HEAVY BOMBER WHILE IN FLIGHT.

2. PROTECTING THE BOMBER FROM ATTACK: THE REAR MACHINE-GUNNER IN HIS COCKPIT, FROM WHICH HE HAS A CLEAR VIEW ABOVE.

While the "Trechuelo" squadron was on its way to raid the Madrid railway-line, our correspondent seized the opportunity to take some photographs from unfamiliar angles. The recent raid on Barcelona, with its terrible loss of life and its many wounded, was carried out by three-engined bombers akin to that

in which he was a passenger; and his view downwards through the bomb-trap illustrates how remote the airman is from his target and the consequent difficulty of placing his bombs on his objective. The machine-gunner has to protect the tail of the bomber and also watch for aircraft sweeping down against the sun.

The World of the Theatre.

By IVOR BROWN.

THE THEATRE MENDICANT.

LOVERS of the theatre are certainly not given much encouragement to be thrifty in these days. Everybody is asking for alms, pleading a good cause, and passing a meritorious hat. First the National Theatre wants a hundred thousand or more in order to proceed with its plans for a worthy temple in South Kensington. Then the Vic-Wells people solicit thirty thousand as a Lilian Baylis Memorial, in order to add largely to Sadler's Wells, where the premises, originally built for "straight drama," are inadequate for the rehearsal and the storage necessities of the big new opera and ballet programmes. The Henry Irving centenary, which we celebrate this year, will be accompanied by a most proper request for attendance at a high-priced matinée and probably for subscription in aid of an appropriate cause or foundation. Half the little theatres in the country are paying off building debts and mortgages or incurring new ones and hoping for external help to sweeten box-office receipts. Mr. Alfred Wareing, with his League of Audiences, works bravely on to gain State recognition of and assistance for the living artist, whose fortunes are now further jeopardised by the growth of television, which, if widely relayed to cinemas and other public halls, may have enormous results on the

A State-aided drama, in the capital and on the road, has actually become part of the social activities of the American nation, once supposed to be incurably individualistic. When established, State-aid tends to remain. It is said to have justified itself pretty well in the U.S.A. by the standard of the shows it has made possible.

and a statue in Leicester Square. Stratford is a true memorial, but the man's working life was in London and should have more tribute there than an indifferent piece of sculpture. Since there is now not a single theatre in Leicester Square and at least four picture-palaces, I submit that Shakespeare's statue might decently be removed and replaced by one of Mr. Sam Goldwyn or a massive group of the Warner Brothers.

Speaking as an average playgoer who subscribes a guinea or two here and there, now and again, I must record my sense of annoyance at all this wasteful anarchy of effort. Cannot all the people interested in theatrical developments, and therefore in raising theatrical funds, get together and form a National Theatre Trust, rather like the excellent and ever-expanding National Trust, which looks after what is left of our old houses and our landscape? This body has justified itself a hundred times over and is going forward splendidly. What I envisage for the drama is a unified organisation which would effect co-operation in policy and finance between Stratford, Vic-Wells, the National Theatre (if any), and provide—this I regard as most important—really efficient touring companies to do National Theatre work, i.e., ancient and modern classics, up and down the country. I leave Mr. Wareing's group out of calculation for the moment, because they are appealing to the State and not to the individual citizen. I know the difficulties. People directing their own enterprises are naturally suspicious of any newcomers who may share the control. There are often none so zealous as the devotees of a Cause.

But what a foolish muddle it all is at present! The Stratford and Old Vic Shakespeare seasons overlap so that there is no alliance, no sharing of artists, no common discussion of objects, ways, and means. The proposed National Theatre is bound to overlap in policy to some extent with the Old Vic unless there is common action to prevent it. As the average playgoer



"THE AWFUL TRUTH," AT THE REGAL, MARBLE ARCH: IRENE DUNNE AND CARY GRANT AS THE SOPHISTICATED WARRINERS, WHO DECIDE TO LIVE APART; AND "MR. SMITH," THEIR DOG.

"The Awful Truth" is a swift, sophisticated comedy of married—and divorced—life. Jerry and Lucy Warriner agree to part, but this agreement is marred by a tussle over "Mr. Smith." After a ding-dong competition in outrageousness, a series of surprising turns makes them call quits. The production is brilliant. The film started its run yesterday (January 28).

Now, what in Great Britain is the average playgoer to do? He or she is not rich and finds the price of a seat already quite burdensome enough. The likelihood of such people sparing an extra guinea for donation to the theatre is not great. In the case of a memorial, like that to Miss Baylis, there is an immense amount of goodwill and there should be a flow of subscriptions from her old friends and admirers. The plan that the money is all to go to Sadler's Wells—or so I read the scheme—is a trifle unfortunate. One associates the name of Miss Baylis far more with Shakespeare and the southern house. But music was her first love and her first labour and she kept an affectionate eye on the opera and ballet, to which the Wells is now wholly dedicated.

But to raise thirty thousand pounds in small sums is immensely difficult and the attempt to do so makes harder than ever the task of others who are also appealing, as it were, in the same parish. It is fairly obvious that if we are to have a National Theatre by public subscriptions, it is far more likely to arrive as the result of six or a dozen very large gifts than as the result of sixty thousand quite small ones. It is true that that, too, is intended as a Memorial Theatre, but Shakespeare is a long way off, and anyhow, people say, he has a Memorial Theatre at Stratford



"YOUNG AND INNOCENT," TO BE PRESENTED AT THE GAUMONT, HAYMARKET, ON JANUARY 30: NOVA PILBEAM, FAMOUS FOR HER ACTING AS A YOUNG GIRL, IN THE PART OF ERICA.

"Young and Innocent" is based on the novel "A Shilling for Candles," and is directed by Alfred Hitchcock. Robert Tisdall (Derrick de Marney) is suspected of murder, but escapes and is protected by Erica Burgoyne, daughter of the Chief Constable of the county.

finance and employment of the entertainment industry. Yes, whatever sounds and spectacles our theatre-world provides, these certainly include a Beggars' Uproar, as the schoolboy called Gay's famous operetta.

Of course, actors have a special right to solicit alms, because they are themselves so constant in service of other charitable causes. They never refuse to assist at a matinée "in aid of" this or that, and in times of national stress these matinées are frequent; the work done for them is exhausting and often insufficiently appraised and thanked. Art, too, has never been expected to pay all its own costs. The private patron, "provider of the chorus," as he was called, made the Greek drama possible in ancient Athens, and Mæcenas, in one form or another, has been of vital importance to the theatre ever since. In nearly all civilised communities the State and the cities take a hand, but in Great Britain the Puritan tradition, which has implanted a deep distrust of the motley in the national consciousness, has so far deflected State and civic aid away from the drama and concentrated it on books and painting. America has had no subsidised National Theatre, but recently the Government has helped to stage numerous productions with its grants for the unemployed of the profession.

It is a common fact of social and political life that once a subsidy begins, it rarely stops.



"THE BUCCANEER," CECIL B. DE MILLE'S GREAT NEW SPECTACULAR PICTURE, TO BE SHOWN SHORTLY AT THE CARLTON: FREDRIC MARCH (LEFT) AS LAFITTE, THE FAMOUS PIRATE WHO FOUGHT FOR THE AMERICANS IN THE WAR OF 1812; WITH AKIM TAMIROFF (CENTRE; BEHIND BARS) AS DOMINIQUE YOU.

Cecil B. De Mille's great new film deals with the romantic career of Jean Lafitte, the pirate who fought with the Americans in the war of 1812 against the British. His intervention saved New Orleans. Two women are in love with Lafitte—Annette, who is prepared to marry him if he turns respectable, and Gretchen, who adores him without caring what he is.



ONE OF THE CHARMING RIVALS FOR THE LOVE OF LAFITTE IN "THE BUCCANEER": FRANCISKA GAAL AS GRETCHEN IN MILITARY GUISE.

I gladly send my petty tribute to the memory of Miss Baylis. But my main desire, since I am, I hope, a logical person, is to see all the confusion of activities and the conflicting appeals for alms superseded by one control, this discipline to be exercised by a National Theatre Trust, with which all interested in the stabilisation and development of the unmechanised drama will loyally co-operate. It will at once be argued that the constituent elements will squabble: of course they will. People always squabble, and they squabble even more in the theatre than anywhere else. But that is no reason for despairing of some sensible action emerging. Democracy is an organised squabble: but we in Britain believe that it works better than the autocracy which brooks no differing and no discussion.

DISCOVERIES BENEATH A CATHEDRAL: RARE TREASURES OF MEDIÆVAL ART FROM 13th- AND 14th-CENTURY TOMBS OF BISHOPS FOUND AT ORLEANS.



RECENT excavations under the choir of Orleans Cathedral have yielded some beautiful examples of mediæval ecclesiastical art. In a note supplied by the Fine Arts Department of the French Ministry of Education we read: "The tombs of three bishops were discovered, dating from the thirteenth and fourteenth centuries. From one of them was recovered a crozier of chased and gilt copper, of rare workmanship and design, belonging to the last quarter of the thirteenth century. With it were a silver paten and chalice, partially gilt, a gold ring set with an emerald, considerable fragments of oriental silk tissue, and two

[Continued below.]

PROBABLY TWELFTH-CENTURY RHENISH WORK AND ALMOST UNIQUE OF ITS KIND: A BISHOP'S CROZIER MADE OF CHAMPLEVÉ ENAMEL FOUND IN A TOMB DURING EXCAVATIONS AT ORLEANS CATHEDRAL.



DATED TO THE END OF THE THIRTEENTH CENTURY: A CROZIER OF CHASED AND GILDED COPPER, OF RARE DESIGN AND WORKMANSHIP, FROM ANOTHER BISHOP'S TOMB DISCOVERED AT ORLEANS.



RARE BYZANTINE WORK: SMALL GOLD DISCS WITH CLOISONNÉ ENAMEL REPRESENTING CHRIST AND THE VIRGIN, USED AS GLOVE ORNAMENTS, AND POSSIBLY DATING FROM THE TWELFTH OR ELEVENTH CENTURY.



A CHALICE AND PATEN: SILVER VESSELS, PARTIALLY GILT, DISCOVERED, WITH A GOLD AND EMERALD RING AND OTHER OBJECTS, IN THE SAME TOMB AS THE GILT COPPER CROZIER ILLUSTRATED ABOVE.

Continued.] liturgical 'sandals' of oriental fabric. From another tomb came a crozier of champlevé enamel, very probably Rhenish work of the twelfth century and if so an almost unique example of a Rhenish enamelled crozier. In a third tomb were discovered two little gold discs (0.045 mm. in diameter) decorated with cloisonné enamel, representing Christ and the Virgin. These are Byzantine jewels of rare quality, which served as medallion ornaments for gloves. They may date from the twelfth or even the eleventh century, although they were found in the tomb of a bishop who died in 1311." The opportunity of excavating in

the Cathedral occurred during preparations for the replacement of some superb eighteenth-century choir-stalls which had been removed at a former time to another building. Digging was carried to a depth of about 10 ft., and revealed some extremely interesting vestiges of an earlier cathedral, partly dating from the tenth and eleventh centuries, with two altars, and traces of ancient mosaic pavements. Deeper still were fragments of an older mosaic of the Carolingian period, and walls believed to have formed part of the basilica traditionally founded by Bishop St. Euverte in the middle of the fourth century.

THE WORLD OF SCIENCE.

A MERE WORM.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IF we want to be very contemptuous in speaking of a man we do not like we describe him as "a mere worm"—the last word in ineptness and incompetence. But this is rather hard on the worm! For the earthworm, the creature thus maligned, is one of the benefactors of mankind, as Darwin showed years ago. Just now, however, I want to concentrate attention on worms which live in the sea, though there are many fresh-water species. These marine worms are of quite peculiar interest, for while the land-worms are, of necessity, all of the same shape, and all feed after the same manner—by swallowing earth for the sake of its organic particles—the marine worms present a surprising range of differences, not only in their external form and in their mode of life, but in their manner of feeding as well.

Let me begin with those which, in outward semblance, at first sight resemble our earthworms. When they come to be carefully examined many points of difference will be found, and especially in regard to the paddle-like plates which serve as gills and swimming-feet, taking the place of the minute bristles running down the body in the earthworm. I have in mind now only worms of the genus *Nereis*, which must be handled carefully, for, unlike the earthworm, they bite. The species of the genus *Nereis* are many, and they vary greatly both in coloration and size. The "king" rag-worm, for example (Fig. 1), may measure 18 in. in length and is greatly esteemed by fishermen for bait. They are all carnivorous, and

however, in regard to the life-history of *Nereis* that must find a place here. With *Nereis caudata* the two sexes live together in the same tube. Herein the eggs are laid and fertilised, and the male then takes on the task of incubating the eggs. First arranging them in the tube, he keeps them bathed in a constant stream of water. And during all this time he never relaxes his task to wander forth for

fine mud can be seen running down grooved filaments at the base of the gills to the mouth, where these grains of mud are first mixed with a glue-like substance from special glands and then patted into shape on the edge of the tube by the lobes of the lips, the mason turning about in the tube and so keeping its edges level! But these tentacles, it is to be noted, serve also to capture the microscopic organisms on which they feed.

Some of the Sabellid tribe build only temporary tubes, which they leave to swim about, and some species swim tail-first and have eyes on the tail to guide them! The keeled tube-worm, one of the Serpulids, has a crown of tentacles even more gorgeously coloured. In this species the tube is white, and made of carbonate of lime. The body is usually red, with the fore-end blue. But the gills are its crowning glory. They may be white, barred with orange, red, green, or blue, sometimes black at the base, and then banded with white, black, and yellow, and sometimes red, barred with a darker red. *Bispira* (Fig. 2), if less gorgeously coloured, is another very beautiful tube-dweller. The tube is wide and parchment-like, and surmounted, when the animal is feeding, with a golden crown of tentacles forming two spiral whorls, united at the base.

And now comes another and entirely different type of these marine worms. This is the "sea-mouse," or "golden worm," *Aphrodite* (Fig. 3), found in the areas of fine sand off Plymouth. Some 7 in. long, it has a flat, scale-covered back concealed by a thick, mouse-coloured



1. THE KING RAG-WORM (*NEREIS VIRENS*), WHICH MUST BE HANDLED CAREFULLY AS ITS MOUTH IS ARMED WITH A PAIR OF LARGE, POINTED, HORN-TEETH CAPABLE OF INFLECTING A SEVERE BITE: ONE OF THE BIGGEST MEMBERS OF ITS TRIBE; FOUND IN BURROWS IN MUDDY SAND MIXED WITH STONES.

food. But it must be said that he has at least one good meal during the fulfilment of his paternal duties. The mother, much weakened by the discharge of her eggs, is unable to defend herself, and as a consequence is eaten by her mate!

The other point concerns the strange and mysterious relationship that seems to exist between the shedding of the eggs and the phase of the moon. A French biologist working at Cherbourg found that several kinds of the common "rag-worms" of the shore spawn, one or two species at new moon and one at the first quarter. And this curious lunar "controlling force," as it appears to be, is not limited by any means to worms of the genus *Nereis*. We find the same periodicity in the Palolo-worm of Samoa, which breeds at dawn on the day before and the day after the moon is in its last quarter, in the months of October and November. In like manner the oyster and the queen scallop have been shown to spawn principally about the time of full moon, only a small percentage doing so at other times. This "small percentage" is interesting. Why do not all behave in like manner? They would seem to represent what we may call a "conservative minority" which has lagged behind what has become the custom of the tribe. Or have they, for some unsuspected reason, escaped this curious lunar "urge" to reproduction?

There are many species of tube-dwellers which live partly or entirely above the surface of the sea-floor. The peacock worm (*Sabella pavonina*) is one of these. It is important to notice that specimens dredged from the deeper water are all small, with a

compact tube built of very fine sand. But those from shallow water reach a large size, 10 to 12 in. in length, and the tube is built of coarser material. They project for several inches from the surface. The most noticeable feature of this worm is the gorgeous colouring of the large crown of feathery gill-filaments. Bright green in colour, from the green blood with which they are filled, they are further spotted with purple-brown or violet. In a tank the method of building the tube can be watched. Two streams of



2. A SPECIES OF FAN-WORM (*BISPIRA Volutacornis*) WHOSE MOUTH IS SURROUNDED BY A PLUME OF TENTACLES, OFTEN GORGEOUSLY COLOURED, WHICH SWEEP MINUTE ORGANISMS INTO IT: ITS TUBE, PROJECTING ABOVE THE SURFACE, IS CONSTRUCTED OF SAND-GRAINS AND PARTICLES OF MUD CAPTURED BY THESE TENTACLES.

have the mouth armed with a pair of powerful, sharp-pointed, horny teeth, with which small animals are seized and drawn into the mouth, passing directly downwards to the stomach without any "chewing."

I would fain say more of the members of this genus *Nereis*, more especially in regard to their breeding habits, for they are peculiarly interesting, but my purpose now is to draw attention to the wide range in form which the very numerous species of marine worms present. There are two points,



3. THE SEA-MOUSE (*APHRODITE*), IN WHICH THE SEPARATE SEGMENTS OF THE BODY ARE CONCEALED BY A THICK, MOUSE-COLOURED FELT, FORMED OF HAIRS, OVER THE BACK: ALONG EACH SIDE THE HAIRS AND BRISTLES GLOW WITH THE MOST BEAUTIFUL IRIDESCENT COLOURS.

Photographs by D. P. Wilson, Marine Biological Laboratory, Plymouth.

felt formed by the matting together of the long, thread-like hairs of the feet. These also carry spreading, fan-shaped clusters of satiny-brown spines, and the most exquisitely beautiful iridescent hairs, which shine with rainbow hues, like the metallic green and golden plumage of a humming-bird. Anything less like a worm, to the ordinary observer, it would be difficult to find! It crawls half-buried, feeding on its smaller relatives, and it is itself greedily eaten by fish.

PICTORIAL RECORDS OF CURRENT EVENTS: DISASTERS IN WAR AND PEACE AND A THREATENED FLOOD.



REMOVING AN INJURED WOMAN AFTER THE NATIONALIST AIR-RAID ON BARCELONA—AN ATTACK WHICH WAS FOLLOWED BY GOVERNMENT REPRISALS. (*Wide World.*)

As a sequel to the Nationalist air-raid on Barcelona, in which 220 persons were killed, the Government raided the Nationalist headquarters at Salamanca on January 21. Seven Government bombers flew over the city from the direction of Madrid and dropped about a dozen bombs, inflicting twenty-nine casualties. The number of killed would undoubtedly have been greater had not the alarm been given some twelve minutes before the aircraft were sighted. The Defence



SALVAGE WORKERS CLEARING AWAY DÉBRIS AFTER THE GOVERNMENT AIR-RAID ON SALAMANCA—AN ATTACK IN RETALIATION FOR THAT ON BARCELONA. (*Associated Press.*)

Ministry stated afterwards that the raid was in retaliation for the attack on Barcelona and other towns in which non-military objectives had been bombed by Nationalist airmen. During the bombing of Puigcerda, on the French-Spanish frontier, eleven bombs fell on French territory and the French Government have now warned General Franco that their anti-aircraft batteries and frontier patrol aircraft will open fire immediately on Spanish aeroplanes flying over French territory.



SHOWING THE TWO ENGINES LOCKED TOGETHER AFTER THE HEAD-ON CRASH AT OAKLEY: A RAILWAY DISASTER IN WHICH TWO PERSONS WERE KILLED.

On January 21, an express running from St. Pancras to Bradford and carrying six hundred passengers crashed head-on into a stationary train at Oakley. Fortunately, this was empty, for the express was travelling at 60 m.p.h. at the time, and the wooden coaches were shattered. The coaches of the express were all of steel, and it may be due to this fact that only two persons were killed and seventeen injured. (*Associated Press.*)



THE ALARM CAUSED IN THE EBBW VALE BY THE CRACKED BLAENYCWM RESERVOIR: LOWERING THE WATER-LEVEL BY SIPHON PIPES AND CUTTING AWAY THE LIP. (*Topical*)

The inhabitants of parts of Ebbw Vale had a day of some alarm on January 24 as the result of the discovery of a crack in the dam of the new Blaenycwm Reservoir, which is situated on the mountain above the village of Beaufort. Recent heavy rains increased the normal flow into this. Efforts were made to check the spread of a small crack, but rains and gales, continuing, created a more serious situation, and the police were notified that there was cause for alarm. Some



MINERS WHO STAYED OUT OF THE PITS FOR FEAR OF FLOOD EXAMINING A CRACK IN THE BLAENYCWM RESERVOIR DAM. (*Topical.*)

residents were advised to leave and moved to higher ground; while men at a neighbouring colliery refused to descend the pits. Engineers explained that it was a newly constructed embankment, and, as the subsoil was feeling the weight of it, this was shown by some minor cracks in the concrete core wall. It was considered advisable to lower the level of the water in the reservoir as a temporary measure; but there was, and is, no cause for alarm.

THE EGYPTIAN ROYAL WEDDING: CEREMONIES AND GENERAL FESTIVITIES.



KING FARUK'S MARRIAGE TO MLE. FARIDA ZULFICAR: THE IMMENSE WEDDING-CAKE, WHICH THE NEW QUEEN CUT AT A FAMILY TEA-PARTY. (Keystone.)



TYPICAL OF THE DESERT TRIBESMEN WHO MADE THE STREETS ALMOST IMPASSABLE WITH THEIR DEMONSTRATIONS OF LOYALTY: BEDUIN HORSEMEN VIEWING THE CELEBRATIONS. (Fox.)



MODERNITY FEATURED IN THE PROCESSION OF DECORATED FLOATS FROM THE ABDIN PALACE TO THE KOUBBEH PALACE: A MODEL TELEPHONE. (Fox.)



KING FARUK AND HIS BRIDE ENTERING THE KOUBBEH PALACE ON HER ARRIVAL FROM HER FATHER'S HOUSE—SHOWING HER BRIDAL TRAIN SUPPORTED BY CHILD ATTENDANTS, INCLUDING HER SMALL BROTHER (SECOND ON LEFT). (Fox.)



QUEEN FARIDA WITH KING FARUK ON THE BALCONY AT THE ABDIN PALACE—THEIR FIRST APPEARANCE TOGETHER IN PUBLIC—DURING A MARCH-PAST OF BOY SCOUTS, GIRL GUIDES, AND SPORTS ASSOCIATIONS. (Planet News.)



KING FARUK AND HIS VEILED BRIDE, WHO IS WEARING THE GRAND CORDON OF THE ORDER OF AL KAMAL, ON THEIR WEDDING-DAY: A PHOTOGRAPH TAKEN AT THE KOUBBEH PALACE. (Planet News.)

The marriage of King Faruk to Mlle. Farida Zulficar took place on January 20. The ceremony was very simple and consisted of the King and the bride's father expressing agreement to the marriage and the signing of the wedding contract. The bride remained in another room, with ladies of the Royal family, until the ceremony was completed and then returned to her father's house, where she remained for some time. In the early evening she drove back to the Koubbeh Palace and was received by King Faruk, who was in Field-Marshal's uniform. The bride, who was wearing a wedding-dress of silver and her bridal veil, also

wore, for the first time, the Grand Cordon of the Order of Al Kamal, the highest Egyptian Order for women. Their Majesties withdrew to a green silk tent in the gardens of the Palace, where tea was served to members of their families and the bride cut the immense wedding-cake. Meanwhile, the enthusiastic crowds were entertained with a procession of decorated floats, military bands and, in the evening, a firework display from boats moored on the Nile. Free meals were provided for 100,000 poor persons at King Faruk's personal request. On January 22 Queen Farida held her first Court at the Abdin Palace.

THE YOUNG QUEEN OF EGYPT SEEN UNVEILED AFTER HER WEDDING.



KING FARUK AND HIS BRIDE (ON THE RIGHT OF THE PHOTOGRAPH) AT THE BANQUET GIVEN AT THE Koubbeh Palace in Cairo :
AN OCCASION WHEN QUEEN FARIDA DISCARDED THE VEIL SHE HAD WORN DURING THE MARRIAGE CEREMONIES.

PHOTOGRAPH BY KEYSTONE.

OUR "NEW MODEL" INFANTRY: EQUIPMENT; MORTARS; BREN GUNS; BOATS.



A DEMONSTRATION OF MODERN BRITISH INFANTRY METHODS: ERECTING A ROAD-BLOCK WITH "FRENCH WIRE"—EFFECTIVE AGAINST TANKS. (Planet.)



NEW AND OLD EQUIPMENT—THE NEW (LEFT) INCLUDING A SHORTER BAYONET; A WATER-BOTTLE CARRIED IN THE HAVERSACK ON THE BACK, INSTEAD OF HANGING FROM THE BELT; AND A NEW TYPE OF AMMUNITION-POUCH WHICH WILL CARRY BREN AMMUNITION. (Planet.)



THE NEW INFANTRY TAKES TO THE WATER: MANNING PNEUMATIC TWO-MAN "AERO-BOATS," WHICH ARE INFLATED BY MEANS OF BICYCLE PUMPS. (Planet.)



THE NEW BREN LIGHT AUTOMATIC AS AN ANTI-AIRCRAFT WEAPON: FIRING FROM THE SHOULDER, AND FROM A TRIPOD ON THE TRUCK WHICH ACCOMPANIES EACH PLATOON. (Fox.)



THE NEW ANTI-TANK RIFLES, WITH WHICH THE BATTALION IS TO BE GENEROUSLY EQUIPPED—WEAPONS CAPABLE OF DEALING WITH ALL LIGHTER ARMoured VEHICLES: A SQUAD IN ACTION. (Topical.)



THE NEW LIGHT MORTAR, WHICH HAS A RATE OF FIRE SO FAST THAT THIRTEEN BOMBS ARE IN THE AIR AT THE SAME TIME!—A SQUAD DOUBLING INTO POSITION, WITH THE MORTAR IN PIECES; AND (INSET, RIGHT) HOW AMMUNITION IS CARRIED. (Planet; and Keystone [Inset].)



LOADING THE ASSEMBLED MORTAR, WHICH HAS A RANGE OF 1500 YARDS AND THROWS BOMBS WITH A VERY WIDE KILLING RADIUS: A SIMPLE, HANDY AND ACCURATE WEAPON. (Sport and General.)

A demonstration of modern infantry equipment and its tactical use has just been given near Aldershot by the 1st Battalion of the South Staffordshire Regiment. A British rifle battalion is now divided into a headquarters company, which embodies most of the specialist equipment, and three rifle companies of four platoons each. A platoon consists of three sections of six men each and a platoon truck. This carries one anti-tank gun, two Bren light machine-guns and as much of the men's equipment as is convenient. The truck is expected to keep up to its platoon as far as possible, and only at the last moment is the armament unloaded.

The new personal equipment of the infantryman is designed so that nothing shall hang below the waist. The soldier now carries only 42 lb., and further reductions are aimed at. The mortar platoon consists of four detachments, each with one 3-in. mortar, smoke- and high-explosive bombs, and a truck. The anti-aircraft platoon consists of four detachments, each with one truck, one Bren gun, one anti-tank rifle, and wire. This platoon is highly mobile and can be used for reconnaissance and advance and rearguard work (with the erection of road-blocks) as well as for protecting the rest of the battalion from aircraft.

THE AUSTRALIAN KOALA—TO BE PROTECTED AND TO APPEAR ON A STAMP.

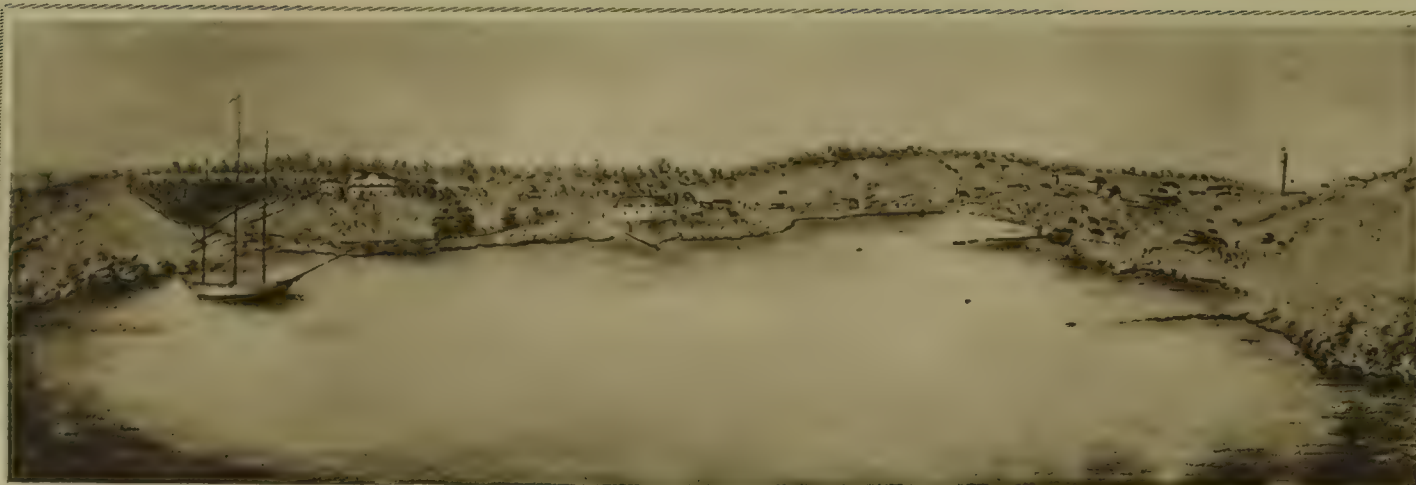


"TEDDIES" TO JOIN THE DUCK-BILLED PLATYPUS, THE LYRE-BIRD AND OTHER PRESERVED CREATURES: THE KOALA ASLEEP IN A TREE AND AS IT WILL BE SEEN ON A NEW AUSTRALIAN POSTAGE STAMP.

The announcement that the Australian Postal Department will issue on February 1 a new stamp featuring the Koala coincides with the decision to add that quaint creature to the other animals, such as the duck-billed platypus and the lyre-bird, protected by the State laws of New South Wales. It is already preserved in Victoria and Queensland, for each State has its own game laws. The Koala, or Australian Native Bear, is one of the most interesting members of the Australian marsupials. Arboreal in its habits, it ventures on to the ground only to climb another eucalyptus-tree, the leaves of which form its exclusive diet. In spite of its amusing appearance, resembling that of the nursery "Teddy-bear," and its lovable nature, it was threatened with extinction through being hunted for its pelt. The new stamp (here shown enlarged) will form part of the permanent issue and will be of the smaller size recently adopted. The colour will be green.

THE CITY CELEBRATING
THE 150TH ANNIVERSARY
OF BRITISH SETTLEMENT
IN AUSTRALIA:
SYDNEY IN EARLY DAYS,
FROM OLD DRAWINGS.

THE FIRST FOUR DRAWINGS REPRODUCED FROM ORIGINALS IN THE MITCHELL LIBRARY, SYDNEY; THE OTHERS FROM ORIGINALS IN THE DIXON GALLERY, PUBLIC LIBRARY, N.S.W.; BY COURTESY OF THE RESPECTIVE TRUSTEES.



SYDNEY IN 1801, THIRTEEN YEARS AFTER ITS FOUNDATION: A VIEW OF SYDNEY COVE (NOW CIRCULAR QUAY), BY GOVERNOR KING; SHOWING THE SETTLEMENT, WITH PART OF DAWES POINT (ON THE RIGHT), FROM WHICH NOW SPRINGS THE SYDNEY HARBOUR BRIDGE.



SYDNEY COVE IN 1788, THE YEAR OF THE FOUNDATION OF THE FIRST SETTLEMENT IN AUSTRALIA THERE BY GOVERNOR PHILLIP: A VIEW OF A SECTION OF THE SHORE; SHOWING MUCH TIMBER STILL UNCUT.—[From Bradley's Journal.]



PHILLIP'S SHIPS ENTERING BOTANY BAY, THEIR FIRST STOPPING-PLACE: A DRAWING SHOWING THE "SIRIUS," THE "FLAGSHIP," GOING IN WITH A CONVOY; AND OTHER VESSELS LYING IN THE BAY.—[From Bradley's Journal.]



THE GOVERNOR'S HOUSE AT SYDNEY COVE IN 1791: ANOTHER DRAWING FROM THE JOURNAL OF LIEUTENANT BRADLEY (OF THE "SIRIUS"); SHOWING THE BUILDING AS IT WAS IN THE YEAR BEFORE PHILLIP LEFT AUSTRALIA.



SYDNEY COVE IN 1794: AN ORDERLY SETTLEMENT IN GROUND CLEARED OF TIMBER—THE GOVERNOR'S HOUSE (ON THE LEFT) APPEARING MUCH THE SAME AS IN BRADLEY'S DRAWING; BY T. WATLING, A CONVICT ARTIST.



A VIEW OF THE WEST SIDE OF SYDNEY COVE DRAWN BY G. W. EVANS, ABOUT 1803: THE PART OF THE CITY NOW KNOWN AS DAWES POINT, FROM THE END OF WHICH (RIGHT) SPRINGS THE GREAT HARBOUR BRIDGE.

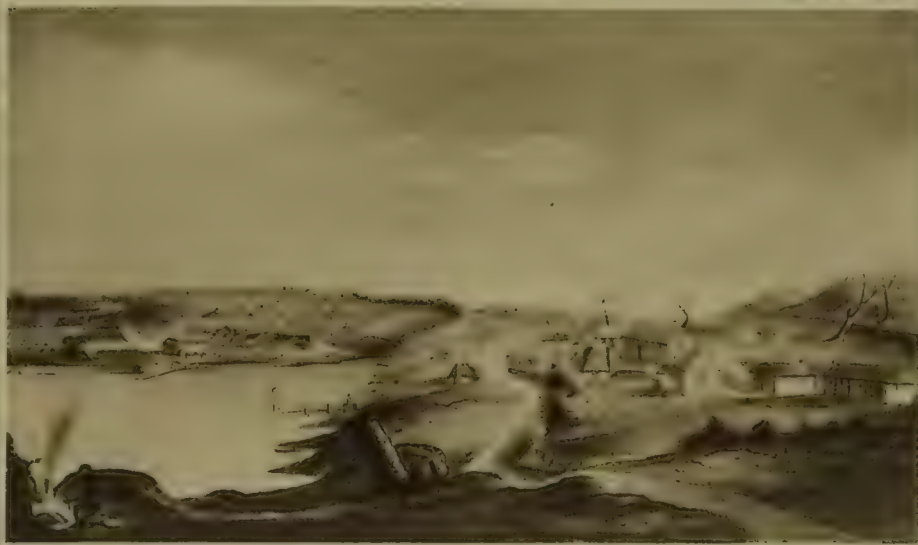
AS noted under our front page, the 150th anniversary of the first British settlement in Australia is being recalled by a series of events organised by the New South Wales Government, the Commonwealth Government co-operating. Outstanding among the celebrations were those on January 26, the exact anniversary of Governor Phillip's landing in Port Jackson and the foundation of Sydney in 1788. On this page and on that opposite we give some early drawings of Sydney which afford a good idea of the early state of the town, which grew despite the not-altogether favourable

[Continued opposite.]

THE BEGINNINGS OF SYDNEY—150 YEARS AGO: THE GRADUAL GROWTH OF THE SETTLEMENT, AND PARRAMATTA; AS DELINEATED BY CONTEMPORARIES.

Continued.

conditions. Readers may find it of value to compare these drawings of old Sydney with the photographs of the vast city which now stands on the same spot reproduced on later pages. Governor Phillip landed in Sydney Cove, now generally known as Circular Quay and right in the heart of the modern city. The western arm of the Cove was formed by Dawes Point, named after the member of Phillip's expedition who founded the Observatory there. It is interesting to note that the Observatory still remains on this promontory,



A VIEW OF SYDNEY IN 1800; ATTRIBUTED TO J. W. LEWIN: A SCENE PROVING THAT THE BIG TREES HAD ALMOST ENTIRELY DISAPPEARED AND SHOWING (IN THE CENTRE) WHAT IS EVIDENTLY THE TANK STREAM.



SYDNEY IN 1808; BY J. W. LEWIN: A VIEW SHOWING THE ROUGHLY-CONSTRUCTED "HUTS," WHICH WERE WHITE-WASHED WITH PIPECLAY AND OFTEN ROOFED WITH WOODEN SHINGLES.

not very far from the original site. The great Sydney Harbour Bridge now springs from the end of Dawes Point. On the eastern side of the Cove was built the Governor's House. The site of this was not far distant from the present Governor's House. A Government Farm was established near Farm Cove. A stream running into Sydney Cove, called the Tank Stream, afforded the water supply. At first considerable difficulties were experienced by the settlers. Immense quantities of timber had to be cleared, but the wood

[Continued above on right.]



PARRAMATTA, THE INLAND COLONY FOUNDED BY PHILLIP, WHERE FARMING WAS SUCCESSFULLY PRACTISED: A DRAWING OF THE PLACE IN 1819, BY J. W. LEWIN; WITH A GOTHIC-LOOKING CHURCH IN THE CENTRE.



SYDNEY TWENTY-FOUR YEARS AFTER ITS FOUNDATION: A VIEW FROM THE NORTH SHORE, MADE IN 1812 BY J. W. LEWIN; SHOWING THE RAPID GROWTH OF BUILDINGS AND WAREHOUSES ROUND SYDNEY COVE.

proved of little use for anything but kindling. The stumps remaining in the ground were a constant hindrance to agriculture. In November 1788 Phillip examined the head of the harbour for better agricultural land, and finally fixed on a place which he named Rose Hill. Later this was re-christened Parramatta and developed into a flourishing settlement. Brickworks were begun at Sydney, as well as stone quarries; but great difficulty seems to have been experienced in getting mortar for the buildings. A small redoubt was constructed as early as July, and a flagpole erected



GOVERNMENT HOUSE, SYDNEY, IN 1819; BY J. W. LEWIN: A MANSION SET IN A TRIM PARK; SOME THIRTY YEARS AFTER PHILLIP HAD HERE BROKEN INTO THE PRIMAVAL WILDERNESS.



SYDNEY IN 1820; BY J. LYCETT: ANOTHER VIEW FROM THE NORTH SHORE, WHICH IT IS INTERESTING TO COMPARE WITH THE SECOND ILLUSTRATION ON THIS PAGE, DATING FROM EIGHT YEARS BEFORE.

within it. In October 1789 was launched the first vessel ever built in Australia. In 1790 the infant colony was threatened with famine, but was relieved by the arrival of the Second Fleet. The Third Fleet arrived in 1791. By the end of Phillip's term of Governorship in 1792 the settlement was fairly securely established.

REPRODUCTIONS FROM ORIGINALS IN THE MITCHELL LIBRARY, SYDNEY (FIRST, THIRD, FOURTH AND FIFTH DRAWINGS); AND FROM THE ORIGINAL IN THE DIXON GALLERY, PUBLIC LIBRARY, N.S.W. (SECOND DRAWING); BY COURTESY OF THE RESPECTIVE TRUSTEES.

BYGONE DAYS IN AUSTRALIA: OLD SYDNEY; AND A SETTLER'S HUT.



THE EXCHANGE AT SYDNEY SEVENTY-SEVEN YEARS AGO: A DRAWING THAT SHOWS THE ENGLISH CHARACTER OF THE CITY'S ARCHITECTURE IN THOSE DAYS—FROM "THE ILLUSTRATED LONDON NEWS" OF AUGUST 31, 1861.

IN our issue of March 17, 1849, the two drawings below of an Australian settler's hut appeared with an interesting note by the artist, Mr. Skinner Prout. He reached it while traversing a remote mountainous district, and received typical Australian hospitality. "The shepherd on the station," he

[Continued below on right.]



"THE GOVERNMENT HOUSE, VIEWED FROM THE EASTERN SIDE OF THE LOWER BOTANIC GARDEN": A DRAWING FROM "THE ILLUSTRATED LONDON NEWS" OF AUGUST 31, 1861, SHOWING THE OFFICIAL RESIDENCE OF THE GOVERNOR OF NEW SOUTH WALES AT SYDNEY.



A SETTLER'S HUT IN AUSTRALIA EIGHTY-NINE YEARS AGO: A ROUGHLY-BUILT STRUCTURE OF SPLIT LOGS PLACED UPRIGHT, THE INTERSTICES FILLED UP WITH MUD OR CLAY—A DRAWING BY SKINNER PROUT FROM "THE ILLUSTRATED LONDON NEWS" OF MARCH 17, 1849.



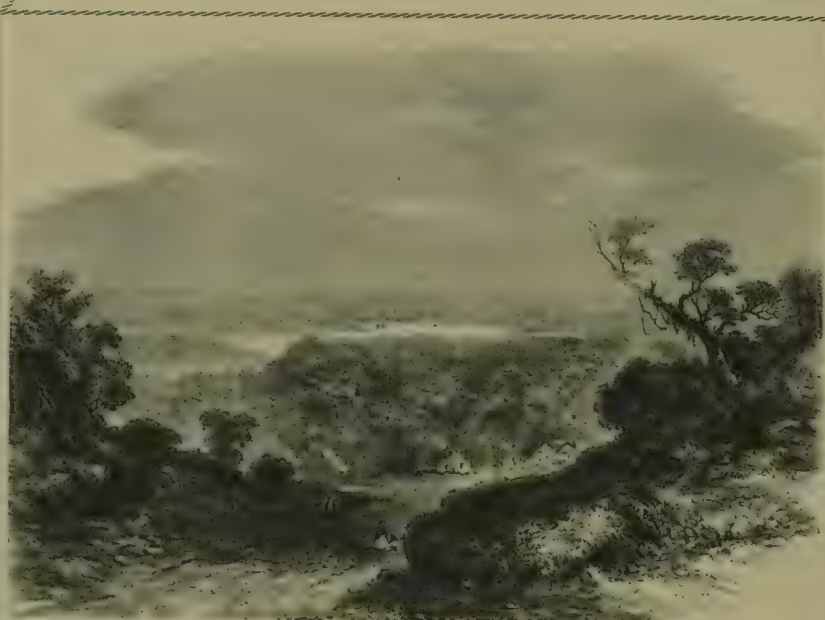
SHOWING ON THE WALL AN "ILLUSTRATED LONDON NEWS" POSTER ABOUT QUEEN VICTORIA'S VISIT TO A RACECOURSE: THE INTERIOR OF THE SETTLER'S HUT—FROM OUR ISSUE OF MARCH 17, 1849.

writes, "offered to become my guide. This matter being settled, the iron pot was placed on the fire, and a plentiful repast of mutton chops and sassafras tea prepared us for our journey; but before we started, my friend 'Joe' must have his pipe, and I must have my sketch. The interior of the little

[Continued below.]



A GENERAL VIEW OF SYDNEY 77 YEARS AGO, LOOKING TOWARDS THE PARRAMATTA ROAD AND SHOWING THE UNIVERSITY (IN THE DISTANCE) AND DARLING HARBOUR (ON THE RIGHT)—A DRAWING FROM "THE ILLUSTRATED LONDON NEWS" OF AUGUST 31, 1861.



THE SURROUNDINGS OF SYDNEY AS SEEN BY AN ARTIST 77 YEARS AGO: A VIEW FROM SOUTH HEAD ROAD, SHOWING THE HARBOUR IN THE DISTANCE—FROM "THE ILLUSTRATED LONDON NEWS" OF AUGUST 31, 1861.

hut presented so quiet, so enticing a bit, that I must needs make a memorandum of it. Joe had smoked himself into a state of semi-dreaminess, and seated on a log of wood, displaying an attempt at the formation of a chair, was contemplating with a most thoughtful visage a large posting-bill—an advertisement of the ILLUSTRATED LONDON NEWS, announcing the Queen's visit to Drayton Manor, &c. Doubtless, dreams of greatness, and thoughts of home, were passing through the poor shepherd's mind." An editorial note adds: "How the posting-bill, announcing the

Visit of Queen Victoria to the Midland Counties of England, had found its way into the Settler's Hut, we are not informed; but there our Artist witnessed the *affiche*, treasured as a picture." The other four drawings on this page, reproduced from our issue of August 31, 1861, were accompanied by an article in which we read: "Sydney is entirely English in appearance, even to the architectural character of the buildings. The Exchange . . . faces Macquarie-place, around which several fine English oaks are planted." The population of New South Wales (in 1861) was given as 350,553.

OLD-TIME AUSTRALIA: CRICKET, RACING; SHIPPING; CIVIC OCCASIONS.



"THE MATCH BETWEEN THE ALL-ENGLAND ELEVEN AND TWENTY-TWO OF THE NEW SOUTH WALES CRICKETERS, PLAYED IN THE DOMAIN AT SYDNEY": AN ARCHETYPE OF THE MODERN "TESTS"—FROM "THE ILLUSTRATED LONDON NEWS" OF MAY 10, 1862.



"INAUGURATION OF THE UNIVERSITY OF SYDNEY": THE CEREMONY IN THE GREAT HALL, COLLEGE BUILDINGS, HYDE PARK, SYDNEY, ON OCTOBER 11, 1852—FROM "THE ILLUSTRATED LONDON NEWS" OF JANUARY 29, 1853.

WE append here some notes from letterpress published with these illustrations (except one) in the respective numbers where they originally appeared (taking them in order from left to right, beginning at the top): (1) "The matches between the Eleven

[Continued above on right.]



ARRIVING AT SYDNEY BY SEA IN THE EARLY 'SIXTIES OF LAST CENTURY: A DRAWING ENTITLED "ENTRANCE TO PORT JACKSON, NEW SOUTH WALES"—REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS" OF OCTOBER 10, 1863.

[Continued.]

the spot, and a dashing sketch from his artistic pencil, embracing the characteristic group which surrounded the vehicle containing the largest portion of the last week's yield at the gold diggings, will be forwarded by the earliest mail to the 'Illustrated London News.' . . . The last three numbers of the 'Bathurst Free Press' have been printed but half the usual size, in consequence of some of the compositors having gone to the diggings."—(5) A passenger's arrival at Sydney after a three months' voyage from England is picturesquely described in our issue of October 10, 1863, by



"THE FIRST MELBOURNE CUP, 1861": A CONTEMPORARY DRAWING BY H. J. WOODHOUSE, SHOWING THE START OF THE EVENT (WON BY THE FAMOUS HORSE, ARCHER) ON WHAT IS NOW THE FLEMINGTON COURSE AT MELBOURNE.

of All England and the Twenty-two of New South Wales . . . and the United Elevens of New South Wales and Victoria, created such a furore in the colony as, perhaps, never was before equalled. . . . The first match terminated in favour of the English Eleven by 48 runs. In the second the English Eleven were beaten with 12 wickets to spare. The 'forest of fielders' was too clever."—(3) At the inauguration of Sydney University, the Governor-General occupied the State chair in the centre of the dais. The first Principal, the Rev. John Woolley, D.C.L., delivered the inauguration address.—(4) "The 'Sydney Morning Herald' of August 22 [1851] said: 'Mr. Claxton was on

[Continued below.]



"ARRIVAL OF THE GOVERNMENT GOLD CONVEYANCE AT THE COLONIAL TREASURY, SYDNEY, ON AUGUST 21, 1851": A SKETCH BY MARSHAL CLAXTON, REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS" OF JANUARY 24, 1852.



AN INNOVATION IN METHODS OF TRANSPORT IN THE 'EIGHTIES: "STEAM TRAM-CARS IN NORTH STREET, SYDNEY"—A SKETCH BY OUR SPECIAL ARTIST, MELTON PRIOR, FROM "THE ILLUSTRATED LONDON NEWS" OF FEBRUARY 16, 1889.

a correspondent who writes: "Lastly, we come to an immense wall, towering above the rest of the coast, having a perpendicular opening less than a mile wide, and guarded by gigantic headlands. . . . This is the entrance to Port Jackson, the harbour of Sydney."—(6) In 1888 Mr. Melton Prior, the famous war artist, visited Australia and made drawings for our pages. In our issue of February 16, 1889, we noted: "The sketches presented this week include those of a scene in North-street, Sydney, with the steam tram-cars frightening the horses."

SYDNEY IN THE "EARLIES": AUSTRALIA'S FIRST SETTLEMENT

DRAWN BY C. E. TURNER FROM PHOTOGRAPHS SUPPLIED



THE RAILWAY STATION AT SYDNEY IN 1871, THE EIGHTY-THIRD YEAR SINCE THE FOUNDATION OF THE SETTLEMENT BY CAPTAIN PHILLIP.



THE FIRST BANK ESTABLISHED IN AUSTRALIA (IN 1817): THE BANK OF NEW SOUTH WALES IN GEORGE STREET, SYDNEY, IN 1848.



THE FIRST POST OFFICE AT SYDNEY: A BUILDING THAT WAS ERRECTED IN 1810, TWELVE YEARS AFTER THE FOUNDATION OF THE CITY.



THE FIRST STEAMER TO ARRIVE IN SYDNEY FROM ENGLAND: THE "SOPHIA JANE," A 256-TON SHIP OF 50 H.P. THAT REACHED PORT JACKSON IN MAY 1831.



SYDNEY AS IT WAS IN 1796: A VIEW FROM WYNWARD SQUARE, SHOWING GEORGE STREET (THE FIRST ROW OF HOUSES) AND HUNTER STREET (ON THE LEFT).



SYDNEY COVE, WHERE CAPTAIN PHILLIP ANCHORED ON JANUARY 26, 1788: A VIEW FROM DAWES POINT, WITH GEORGE STREET IN THE CENTRE, IN 1796.

AND SENIOR CITY—ITS BEGINNINGS; AND STAGES OF GROWTH.

BY COURTESY OF "THE MELBOURNE HERALD."



THE RESIDENCE OF THE GOVERNOR OF NEW SOUTH WALES EIGHT YEARS AFTER THE FIRST SETTLEMENT: THE GOVERNOR'S HOUSE AT PARRAMATTA ABOUT 1796.



SYDNEY AS SEEN FROM CHURCH HILL ABOUT THE YEAR 1796: A VIEW SHOWING BRIDGE STREET, AS IT THEN WAS, ON THE RIGHT.



THE FIRST P. AND O. SHIP TO REACH AUSTRALIA: THE S.S. "CHUSAN," WHICH ARRIVED AT SYDNEY IN THE YEAR 1852.



SYDNEY AS IT APPEARED EIGHT YEARS AFTER ITS FOUNDATION: A VIEW LOOKING NORTH FROM THE INTERSECTION OF PITT AND HUNTER STREETS, IN 1796.



PART OF SYDNEY HARBOUR, AS IT APPEARED ABOUT THE YEAR 1796: A VIEW LOOKING TOWARDS THE WEST FROM MILLER'S POINT.



BRICKFIELD HILL, GEORGE STREET, ABOUT 1796: AN INTERESTING RECORD OF SYDNEY IN THE EARLY DAYS, SHOWING A WAGON TEAM.

EARLY DAYS OF THE ORIGINAL BRITISH SETTLEMENT IN AUSTRALIA, SINCE DEVELOPED INTO THE SECOND GREATEST THE OLD RAILWAY STATION, AND THE ARRIVAL

As recorded elsewhere in this number, Sydney was founded in 1788 by Captain Arthur Phillip, R.N. In the new biography of him by George Mackenness (reviewed on page 178) we read: "At daylight on January 26—the day ever since commemorated in Australian history as Anniversary Day—the marines and convicts were landed from the 'Supply.' . . . The exact spot at which the settlement was fixed by Phillip was, in the words of Lieutenant King, 'at the head of a cove, at ye head of which a small rivulet empties itself.' This was later to become known as the Tank

Stream." Many of the old illustrations reproduced above give a picture of the new colony as it appeared some eight years later, and in this connection it may be interesting to mention some of the developments during that period, as recorded in a Chronology of Australian History given in a publication entitled "Australia's Story Told in Pictures" (Sydney: John Sands). Here it is recalled that on February 3, 1788, the first Divine Service was held, "under a great tree," by the Rev. Richard Johnson, and that in the following November the Rose Hill (Parramatta) settlement was begun. In

WHITE CITY OF THE EMPIRE: SYDNEY IN ITS INFANCY, WITH LATER RECORDS OF ITS FIRST BANK AND POST OFFICE, OF THE FIRST STEAMER FROM ENGLAND.

1789 the Hawkesbury River was discovered; the first vessel built in the colony—the Rose Hill Packet—was launched; and the first rural land permit was issued, to James Ruse. In 1790, the record continues, the settlement was in dread of perishing by famine, but on June 3rd the "Juliana" arrived with supplies of flour. On March 30, 1791, there was a general issue of rural land grants at Parramatta. In that year also there is mention of the first ship to fish for whales off the Australian coast—the "Britannia," commanded by Captain Thomas Melville. In 1793 the first free settlers

arrived and received grants of land, and the first church in the colony was built by the Rev. Richard Johnson, who also opened the first school. In the same year Captain William Patterson, with three companions, explored in the Blue Mountains. In 1794 was established the settlement of the Hawkesbury River District at Pitt Reach and South Creek. In 1795 the colony's first printer, George Hughes, printed Government and general orders. The year 1796 was marked by the discovery of Illawarra, and of coal near Port Stephens; also by the importation into Australia of the first merino sheep.



"THE FOUNDING OF AUSTRALIA, BY CAPTAIN ARTHUR PHILLIP, 26TH JANUARY, 1788, AT SYDNEY

In 1770 Captain Cook landed at Botany Bay, and took possession of the coast for Great Britain, naming it New South Wales from its resemblance to Glamorganshire. In 1788 Captain Arthur Phillip established the first white settlement, on the site of Sydney. Thus began British Australia.

To commemorate the 150th anniversary, extensive celebrations at Sydney, from January 26 to April 25, have been organised. The first official event was a Water Pageant in the Harbour to represent Captain Phillip's landing from the brig "Supply." Other prominent features will be naval and military reviews, an Air Force pageant, a Venetian Carnival, and the British Empire Games. Describing Captain Phillip's historic voyage, the "Dictionary of National Biography" says: "Phillip set out on January 22 to examine Port Jackson, and here, without hesitation, he pitched the

COVE": A HISTORIC OCCASION NOW BEING COMMEMORATED, ON THE 150TH ANNIVERSARY.

new settlement. On January 26, 1788, he founded the city, which he christened Sydney, after Thomas Townshend, Viscount Sydney, the Secretary of State; on February 7 he formally inaugurated the new government with such pomp as he could command."

FROM THE PICTURE BY ALGERNON TALMAGE, R.A. REPRODUCED BY COURTESY OF D. HOPE JOHNSTON, ESQ., M.A., J.P., F.R.Hist.S. (COPYRIGHT RESERVED.)

MODERN SYDNEY—CENTRE OF THE 150TH ANNIVERSARY

UPPER PHOTOGRAPHS BY FOX.

SYDNEY is the second largest white city in the Empire, and lies on one of the finest harbours in the world. We reproduce here some photographs that give an idea of its unique situation and its phenomenal growth. The general view on this page shows something of the extensiveness of Sydney Harbour (Port Jackson) with its long, irregular outline and picturesque headlands and inlets. The great bridge is seen in the centre, dwarfing all other structures. In the left background is Botany Bay. From left to right are seen Potts Point with Garden Island in front of it; Woolloomooloo Bay, with its overseas wharves; Farm Cove, with the Botanical Gardens and the Domain behind it; Circular Quay, now used for both local and overseas shipping. (Continued opposite.)

RIGHT:
SYDNEY, CENTRE
OF THE
CELEBRATIONS
OF THE 150TH
ANNIVERSARY OF
BRITISH SETTLEMENT
IN AUSTRALIA:
AN AIR VIEW, LOOKING
SOUTHWESTWARDS.



LOOKING EASTWARDS OVER SYDNEY TOWARDS THE SEA: A VIEW SHOWING WOOLLOOMOOLOO OCEAN WHARVES IN THE FOREGROUND; AND WARSHIPS OFF GARDEN ISLAND (LEFT).

CELEBRATIONS: AIR VIEWS OF AUSTRALIA'S GREATEST CITY.

LOWER, BY SPOT AND GENERAL.



and the site of Governor Phillip's original landing, and to the right of the bridge, Millers Point, adjoining the long inlet which is Darling Harbour. The upper photograph on this page shows a closer view of the central part of the city. Nearly in the centre can be seen Hyde Park (adjoining the Botanical Gardens), which appears in the fourth illustration. In the lower illustration on the opposite page the bridge lies out of the picture on the left. In the foreground is the Domain with the National Art Gallery, and behind it in succession, Woolloomooloo, Potts Point, Elizabeth Bay, Rushcutters Bay, Darling Point, Double Bay, Point Piper, Rose Bay (the site for the Empire Air Base for flying-boats), Vaucluse, Watsons Bay, and the outer coastline.

LEFT:
THE HEART OF
SYDNEY: AN AERIAL
VIEW FROM A LOWER
HEIGHT, SHOWING
THE GREAT HARBOUR
BRIDGE (LEFT
FOREGROUND) AND
THE BOTANICAL
GARDENS (ABOVE IT).



HYDE PARK, IN SYDNEY: A VIEW WITH THE ANZAC MEMORIAL AND ITS POOL (RIGHT; ABOVE) AND ST. MARY'S ROMAN CATHOLIC CATHEDRAL (LEFT).

THE FOUNDER OF AUSTRALIA.

"ADMIRAL ARTHUR PHILLIP" and "PHILLIP OF AUSTRALIA": By GEORGE MACKANESS and M. BARNARD ELDERSHAW RESPECTIVELY.*

An Appreciation by SIR JOHN SQUIRE.

IN last year's Royal Academy there was a picture (reproduced as a double-page in this number) which attracted great attention: a picture, rather in the eighteenth-century manner, of Captain Phillip hoisting the Union Jack on the shores of New South Wales a hundred and fifty years before. The 150th anniversary of the Commonwealth was the occasion which prompted the picture; the occasion has now produced two books about Phillip. One is by Mr. George Mackaness, who last year published an admirable book about Bligh of the "Bounty," who had as rough a deal with smugglers and monopolists in New South Wales as

He was the son of one Jacob Phillip, who hailed from Frankfurt, and settled in England, teaching languages. He went to school as a poor boy in the Royal Hospital at Greenwich, joined the mercantile marine at fifteen, and entered the Navy in 1755, when he was seventeen: he was on the lower-deck during that indecisive action off Minorca, after which the unfortunate Admiral Byng was shot, *pour encourager les autres*. He fought under Hawke at Quiberon Bay, rose to the rank of lieutenant, and retired on half-pay. The half-pay ranged from 3s. to 5s. a day, but he married a rich widow. We are

had been there) suggested Botany Bay; and, in the end, Captain Phillip was sent with his convicts, his stores, and his livestock to found a colony. But he glimpsed the future more vividly than his masters. He left some notes which Mr. Mackaness says should be printed in letters of gold. He wrote: "As I would not wish convicts to lay the foundation of an Empire, I think they should ever remain separated from the garrison and other settlers that may come from Europe"; he also laid it down that British law should be transported also, and: "That there can be no slavery in a free land, and consequently no slaves."



THE FOUNDER OF BRITISH SETTLEMENT IN AUSTRALIA AND FIRST GOVERNOR OF NEW SOUTH WALES (1788-92): "CAPTAIN ARTHUR PHILLIP"—A PORTRAIT IN OILS BY F. WHEATLEY; BEARING THE DATE 1787.

he ever had with his turbulent crew in the "Bounty"; the other is by two Australian women who have already collaborated in novels. It has taken a long time for the founders of Australia to come into their own (there is no account of Phillip, at any rate under his own name, in the last edition of the "Encyclopædia Britannica"), and it is right and proper that they should be brought back to notice by Australian authors.

The Eldershaw book is the one which sticks more severely to the Australian point. Mr. Mackaness's is of the leisurely professorial kind. After telling us that Arthur Phillip was born on Oct. 11, 1738, in the ward of Bread Street, within the City of London, he finds time to observe: "The ward of Bread Street has an association even more distinguished than that of being the birthplace of the founder of what is now the Commonwealth of Australia. Within its borders was born John Milton, in the very street from which the ward derives its name. John Stow, the chronicler and antiquarian, tells us that Bread Street was so named because the bread market was located there, no bakers being permitted to sell their wares elsewhere. Nearby were Fish Street and Friday Street, associated with the sale of fish. Running off Cheapside were Milk Lane, where Sir Thomas More was born, Ironmongers' Lane, Wood Street, and Honey Lane, all deriving their names from the goods sold there. To-day Bread Street is so narrow that, on week-days, vehicles must pass up and down it at a foot-pace. During Phillip's boyhood it was even narrower and darker. Tinges of brightness, however, were lent to it by the shopkeepers' signs overhead. Allhallows Church, where Milton had received the sacrament of baptism in 1608, had been destroyed in the Great Fire. . . ."

That is all very well; but it is rather like beginning a life of the Prime Minister with a history of the City of Birmingham. It is all only slightly relevant, pleasant though it may be to dwell on the past. The point about Phillip is that he was an English sailor who was the Founder of Australia.

* "Admiral Arthur Phillip, Founder of New South Wales, 1738-1814." By George Mackaness, M.A. (Syd.), Litt.D. (Melb.), James Coutts Scholar, University of Sydney, Harbison-Higinbotham Research Scholar, University of Melbourne. (Angus and Robertson; 30s.)

"Phillip of Australia: An Account of the Settlement at Sydney Cove, 1788-92." By M. Barnard Eldershaw. (George G. Harrap; 15s.)

told: "Peace with its blessings, was restored in 1763. And Phillip now found leisure to marry; and to settle at Lyndhurst, in the New Forest, where he amused himself with farming, and like other country gentlemen, discharged assiduously those provincial offices, which, however unimportant, occupy respectably the owners of land who, in this island, require no office to make them important."

The marriage did not succeed. Phillip went off to the Portuguese Navy; in 1778 he was back in the British Navy, still as a lieutenant.

He rose to the rank of Captain, and then his chance of fame came. When one looked at that picture in the Academy last year, of a few Britons, months of sail away from England, planting a flag in an unknown and almost empty continent, there came to one a vision of Sydney Bridge, great towns, sheep-farms, one's own relations settled in Australia, the *Sydney Herald* and its cartoonists, the triumphant visiting Test Teams, and Mr. Don Bradman. Little of that was dreamt of by the original founders: Lord Sydney was a politician who wanted to dump incorrigible felons as far away from England as possible, and Captain Phillip was a seaman whose job was to do the transportation. It was a Frenchman, Charles de Brosses, who first thought of a penal colony in the Southern Continent, where France should settle her foundlings,

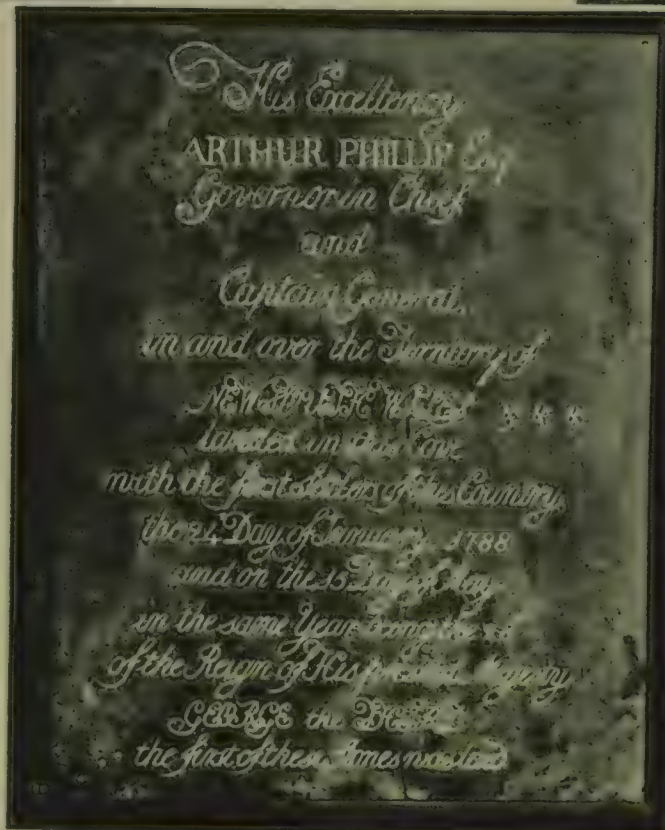


MILITARY GOVERNOR OF NEW SOUTH WALES (1809-21) AND "PRACTICALLY DICTATOR OF THE SETTLEMENT," WHO PLANNED SYDNEY AS IT NOW EXISTS: "MAJOR-GENERAL LACHLAN MACQUARIE"—A PORTRAIT IN OILS BY JOHN OPIE.

These English wanderers have strange, and strangely peaceful, ends. Here was Phillip, who went out into the unknown with his cargo of tough men and women criminals, not in the least knowing what sort of resistance he was going to meet from the aborigines, prepared to encounter them either with gew-gaws or with muskets, starting a whole community *de novo* in an unknown part of the world where cannibalism was a matter of course, not guessing how communications would improve, or dreaming of steamships, telegraphs, Miss Johnson, or Miss Batten. And then, his career finished, he died in Bath as "Arthur Phillip, Esq., Admiral of the Blue." Bligh, I believe, in his later years, was well known at Blackheath as an old gentleman who walked on the Common, and was notably fond of children. Even Drake became Mayor of Plymouth, and gave the town an admirable water-supply, though he did revert to the sea and die in character. Phillip was no Drake; he was more the administrator than the adventurer; both types have co-operated in building up the Empire. As for Phillip, Mr. Mackaness says: "No naval officer has better justified Palmerston's happily-worded and well-deserved compliment to the profession: 'Whenever I want a thing well done in a distant part of the world; when I want a man with a good head, a good heart, lots of pluck and plenty of common sense, I always send for a captain in the Navy.'"

But, after reading these two excellent books and learning a great deal of history, I cannot help feeling that I still know little about Phillip except the paper facts. With all the labour in the world his biographers have not been able to produce a live person. He was precise, cultivated, efficient, a model Captain and Governor. But they will hardly be able to make a film out of Phillip as they made (inaccurate though they may have been) out of his combative, moody successor Bligh. "M. Barnard Eldershaw" sees this. "Duty and reason were his prison. . . . Phillip was, I think, an unhappy man; but his habitual self-discipline did not allow him to show it or to seek any comfort."

However, "He was the first man to believe in the future of Australia as a white nation while it was still unreasonable to believe. Australia is his monument." He was, in fact, something of a Stonewaller.



RECORDING THE FOUNDATION OF THE FIRST GOVERNOR'S RESIDENCE AT SYDNEY: AN INSCRIBED COPPER PLATE WHICH WAS EMBEDDED IN A STONE LAID ON MAY 15, 1788.

The stone in which this inscribed copper plate was embedded formed part of the foundations of a building used as the Governor's residence pending the erection of the first Government House. The date of Captain Phillip's landing, it will be noted, is given in the inscription as January 24, 1788, but January 26 is the accepted date for his inauguration of the settlement. In a report to Lord Sydney, Secretary of State, he wrote: "The different coves were examined with all possible expedition. I fixed on the one that had the best spring of water and in which the ships can anchor . . . close to the shore."

Reproductions from the Originals in the Mitchell Library, Sydney, by Permission of the Trustees.

beggars and criminals—out of sight and out of mind. But we had the sea-power, and took over the idea. America was no longer a dumping-ground for convicts; the jails were crowded, the hulks were crowded, Sir Joseph Banks (who

an official illustrated handbook entitled "New South Wales—the Land of Sunshine and Opportunity," we read: "The State libraries [at Sydney] consist of the General Reference Library, containing over 260,000 volumes; the Mitchell Library, holding the richest collection in existence of Australian and New Zealand books and manuscripts; and the Country Circulating Library."

A PAGE FOR COLLECTORS.

17TH-CENTURY EUROPEAN ART AT BURLINGTON HOUSE.—SILVER AND FURNITURE.

By FRANK DAVIS.

lent by the Portsmouth Corporation (No. 1066) will probably attract the most attention as the last echo of essentially mediæval speech interpreted by the subjects of King James I.; of the later, there is the well-known Dolben cup and cover, the greatest of its sort in existence, and two magnificent tankards, one from Balliol College, Oxford (No. 1085), with a hedgehog thumbpiece, and another from Queens' College, Cambridge (No. 1081), double-scroll thumbpiece, and engraved with storks and foliage in what our ancestors fondly imagined was the taste of the far-away, legendary Chinese.

Rather oddly, the furniture illustrates the strange amalgam of fashion current in the later years of the century, and the fine oak pieces of James I. are not represented. The very important chair from Knoles (Fig. 2) (No. 1040), with its X legs is by no means typical of its period. What is so striking (and one can see the same in the silver) is the way in which a taste for flamboyant intricacy can exist side by side with a severity of outline: it is difficult to believe that the long-case clocks, with their elegant proportions and smooth veneer, belong to the same continent, much less to the same half-century as such an extraordinary curiosity as the ebony cabinet (No. 1034) lent by H.M. the King from Windsor, with

once more; result, the rococo interior decorations of Norfolk House (1752), soon to be pulled down.

Though they are outside most people's experience, and have a technical interest about which I am not qualified to write, the musical instruments deserve particular notice, if only because so many of them are such beautiful objects in themselves—a fact to which painters from Piero Della Francesca to Picasso have borne witness. If a lute, for example, had never been invented, it is possible that some inspired geometrically-minded draughtsman might have drawn just this shape merely as an experiment in comely mathematics. There is also a delicious miniature fiddle, boat-shaped, ivory head carved as a cherub's mask, known as a "Pochette," and a "Shawm," a word which I've always enjoyed but never appreciated properly till now, when I see from the catalogue it was used in England by the Town Watchmen (26 inches long, of box-wood, with six finger-holes and one key). I wish the policeman in my village was issued with



THOSE who expect as exhaustive a selection of the work of seventeenth-century craftsmen as of seventeenth-century painters will please bear in mind that Royal Academy shows necessarily have a bias towards pictures—otherwise they would not be



1. BELIEVED TO HAVE BEEN GIVEN TO FRANCES STUART, DUCHESS OF RICHMOND AND LENNOX, BY KING CHARLES II.: SOME OF THE SILVER-GILT TOILET ARTICLES WHICH FIT INTO A CASE OF OAK VENEERED WITH WALNUT. (Mark of Vincent Fortier; Fermier, 1672-1677.)
(Lent by Lady Hersey Baird.)

Royal Academy shows—but I would like to pay tribute both to the ingenuity exercised in the choice of representative pieces and to the fine taste with which they have been arranged. It is a comparatively simple matter to fill a single case, not so easy to "dress" a big room with a hundred objects of different shapes and sizes, from grandfather clocks to delft dishes; how this problem can be solved with agreeable but not rigid symmetry is demonstrated to perfection in the Lecture Room, although one cannot help feeling that the magnificent Bernini sculpture would be seen to better advantage in the middle of the central hall.

The case of silver in Gallery I. contains such fine things that one is tempted not to bother about the other silver in the Lecture Room, even though that includes the toilet set given by Charles II. to the Duchess of Richmond (Fig. 1) (Cat. No. 963; lent by Lady Hersey Baird) and Lord Lee's beautiful Perfume-burner, with its pierced and engraved design of flowers and birds (Cat. No. 1025), both to be classed among the finest productions of the French silversmith.

It is a two-sided case in Gallery I.: as you go in you see pieces up to 1650; on the other side are those of the second half of the century. The two together provide a most distinguished lesson in the evolution of design in this country, showing it at its best and its worst, if one can make use of the latter word at all in this connection. Technical ability is one thing, and fine line is another: in any period of vigorous production these two essentials to good work do not always go hand-in-hand. Contrast, for example, the noble proportions of the Flagon from New College, Oxford, with its exquisitely curved handle and smooth surface (No. 1065; year 1602) with the smaller, but not dissimilar Flagon from Queen's College (No. 1073; year 1616), embossed and engraved with marine monsters and flowers and swags of fruit—not many will hesitate between the two. Of the earlier secular pieces, the Steeple Salt

the inner side of the doors and the outside of the drawers covered with needlework panels—but even this cannot compare in oddity with the Flemish Chamber Organ (No. 939), whose pipes represent painted pillars in a great hall above a white-and-red chequered floor. Obviously—and this applies to much of the needlework also, for stump work, though of great interest socially and technically, can scarcely be called distinguished—there was an immense relish for fussiness in craftsmanship. It



2. A STATE ELBOW CHAIR (ENGLISH; FIRST HALF OF THE SEVENTEENTH CENTURY)—WITH A STUFFED SEAT AND COVERED IN PUCE-COLOURED VELVET WITH SILVER THREAD EMBROIDERY.
(Lent by Lord Sackville.)



3. A DUTCH CABINET: A PIECE VENEERED WITH TORTOISESHELL AND HAVING THE INTERIOR, FILLED WITH SMALL DRAWERS, CLOSED BY DOORS—IN THE CENTRE A CUPBOARD WITH ARCHITECTURAL INTERIOR.
(Lent by Francis Howard, Esq.)

was, in a way, a Victorian period, and it is easy to see why the reaction towards simpler, more gracious lines set in with the turn of the century, until people grew bored with that, too, and started to elaborate

a shawm, that our local criminals—poachers and dog-licence defaulters—might be reminded of their civic duty by mellifluous tootings echoing majestically over wood and valley. Unfortunately, one cannot attempt to play these things, but I did have the privilege of hearing a performance on the Great Cornett, also known as the Lyzard, and in Italian, as Corno Torto, while the exhibition was being arranged—a noble, curved, wooden, leather-covered instrument, about a yard long, which produced a trombonish sound, admirably suited, I should think, for calling the cattle home across the sands of Dee—the bass, says the catalogue, of the "Nest of Cornetts," another delightful phrase which is hereby brought to the notice of collectors of vivid plurals (a gaggle of geese, and so on).

Finally, the two interlocking tastes of the later part of the century are admirably shown by two pieces from the hand of Grinling Gibbons. The first illustrates the delight in sheer technical accomplishment—the carved lime-wood cravat lent by the Duke of Devonshire (No. 961), a miracle of carving with the lace represented exactly, but an intriguing curiosity rather than a work of art. The second is the Baldacchino of Archbishop Tenison's Throne (No. 936) lent by the Dean and Chapter of Canterbury, also, it appears, by Gibbons, but a Gibbons disciplined and restrained in the service of a notable design.

IN AN EXHIBITION THAT REVEALS FOUR ALMOST UNKNOWN MASTERPIECES:
GOYAS SHOWN AT THE ORANGERIE, IN PARIS.



"LA JUNTE DES PHILIPPINES"; BY GOYA (1746-1828): A PICTURE, PAINTED BETWEEN 1814 AND 1816, RECENTLY RESTORED AT THE LOUVRE FROM A LAMENTABLE CONDITION AND PROVED TO BE ONE OF THE ARTIST'S GREATEST MASTERPIECES.—[Lent by the Musée de Castres.]

AN exhibition of paintings by Goya opened recently in Paris, at the Orangerie, and will continue until March. Among the thirty canvases assembled from public and private collections in France are four which may almost be considered as unknown masterpieces. They inspired the directors of the Louvre to form the exhibition in question. These works remained almost unrecognised at the Musée de Castres owing to their lamentable condition, but were brought to Paris not long ago and restored at the Louvre.

[Continued below.]



"LE FILS DE L'ARTISTE, DIT L'HOMME EN GRIS" (PAINTED CIRCA 1799): ONE OF GOYA'S RECOGNISED MASTERPIECES OF PORTRAITURE NOW ON EXHIBITION AT THE ORANGERIE MUSEUM. (From the Collection of Mme. la Vicomtesse de Noailles.)



"DON FRANCISCO DEL MAZO" (PAINTED CIRCA 1815): ONE OF THE FOUR PICTURES FROM THE MUSÉE DE CASTRES WHICH WERE SENT TO THE LOUVRE FOR RESTORATION AND INSPIRED THE PRESENT EXHIBITION.

[Continued.]

When their true value was revealed, the directors decided to show them to the Paris public before sending them back to this provincial museum. Three of the four pictures are illustrated on this page. The large and imposing "La Junte des Philippines" proves to be one of the most important pictures painted by Goya. The subject is the plenary session of the Council of the Company of the Philippines attended by members of the Junta, and presided over by King Ferdinand VII. Among the other paintings which have been successfully restored is the striking and freely painted



"SELF-PORTRAIT" (PAINTED BETWEEN 1790-1792): ANOTHER OF THE PICTURES FROM THE MUSÉE DE CASTRES WHICH HAVE BEEN RESTORED FROM A CONDITION IN WHICH THEY WERE ALMOST UNRECOGNISABLE.

portrait of Don Francisco del Mazo and the interesting self-portrait executed when the artist was about forty-six years of age. Other exhibits include the portraits of Goya's son and daughter-in-law, from the collection of Mme. la Vicomtesse de Noailles; "La Jeunesse" and "La Vieillesse," from the Musée de Lille; "Goya et son médecin Arrieta," from the collection of M. E. Lucas-Moreno; and "Portrait of Ferdinand Guillemardet," from the Louvre. Goya worked for some time at Bordeaux after he had been exiled, and died there in 1828.

BOOKS OF THE DAY.

THAT anonymous minor planet which recently passed near the earth (near, that is, as astronomic distances go—a mere 400,000 miles or thereabouts) did not give notice of its approach, or allow the publishing world time to produce topical books bearing on such phenomena. Anyhow, I have not seen any, but meanwhile the intruder has directed my attention to an interesting work about another variety of celestial wanderers, namely, "COMETS." Their Nature, Origin and Place in the Science of Astronomy. By Mary Proctor, F.R.A.S., and Dr. A. C. D. Crommelin, F.R.A.S. Illustrated (Technical Press; 8s. 6d.).

Had I not culpably neglected my opportunities, I might have been able to draw some comparisons with this work, for it is just about fifty years since I received as a school prize a French book on the subject—"Les Comètes," by Amédée Guillemin (Paris: Hachette, 1873); but, alas! like too many school prizes, it has remained unread. I never got much further than looking at the illustrations, and it still reposes on my shelves in its sumptuous leather binding, stamped in gold with the arms of Schola Novarcensis. One slight association, however, I can claim with the present volume, having seen in the museum at Bayeux the original historic tapestry wherein, as Dr. Crommelin recalls, Queen Matilda has depicted the famous comet of 1066. That visitant, which, so to speak, "came over with the Conqueror," has since been proved (by researches in which Dr. Crommelin took part) to be identical with Halley's comet, whose periodic return, at intervals of seventy-five years, more or less, was the first ever predicted by an astronomer—him whose name it bears. Another great comet, that of 1861, among its literary by-products, stirred the Dantesque imagination of the Cornish poet Hawker, who apostrophised it thus—

Or dost thou glide, a seething orb of doom,
Bristling with penal fires, and thick with souls—
The severed ghosts that throng thy
peopled womb,
Whom Azrael, warder of the dead,
controls?

I am doubtful whether meteors can be classed with minor planets, but in connection with the recent visitor a comparative reference was made to the big meteorite that fell in Siberia in 1908. Discussing the nature of comets, Dr. Crommelin says: "I assume as established that they all have as their nucleus a more or less dense swarm of meteors." If this be so, it might not be very convenient for the Earth to meet a comet "head-on," yet one eminent astronomer, Sir John Herschel, was not much perturbed at such a prospect. Miss Proctor mentions that, discussing Biela's comet in 1866, he wrote: "In the year 1832 we missed it by a month. Had a meeting taken place, from what we know of comets it is probable that no harm would have happened, and that nobody would have known anything about it." Miss Proctor herself, as Dr. Crommelin recalls, "made important observations of Halley's comet when near the earth in 1910," and is "well acquainted with the work of her famous father, Richard A. Proctor."

Possibly in the future some extra-terrestrial menace—whether of a physical character or from Wellsian planetary invaders—may compel the Earth's inhabitants to combine and pool their scientific or defensive resources, rather than foster, as at present, mutually destructive nationalisms maintained by "throwing pieces of iron at each other." As it is, we are all absorbed in international rivalries, and readers interested in public affairs prefer books on mundane intrigue and sensations of the political world. A notable example is "BRITISH CONSUL." Memories of Thirty Years' Service in Europe and Brazil. By Ernest Hambloch, author of "His Majesty the President: A Study of Constitutional Brazil." With Frontispiece Portrait (Harrrap; 10s. 6d.). This volume, which is recommended by the Book Society, is the fruit of thirty years' service and travel in Europe (mainly Serbia, Austria and Albania) and in Brazil. The author is an acute observer both of national policies and of individual character, and records his observations in picturesque and trenchant style. His comments on the Great War and subsequent developments abroad are unusually incisive. On the personal side, the "high spots" of the book include pen portraits of Sir Roger Casement (with whom the author came in close contact

officially in Brazil, and whom he describes as "the saddest of God's creatures: an Irishman without a sense of humour") and of Count Forgach, the sinister Austro-Hungarian diplomat who drafted the fatal Note to Serbia which precipitated the war. Incidentally, there is a reference to gruesome relics of the murder of Queen Draga and her husband at Belgrade in 1903.

In his concluding chapter, Mr. Hambloch makes some significant remarks on Japanese activities in Brazil. He recalls how, in 1911, two Japanese called on him at the Consulate General in Rio, and exhausted him with innumerable questions. Subsequently, Japanese colonies were founded there: "They have long since published newspapers of their own in Brazil. Living under the strictest control of their consuls, they constitute a state within a state." More recently, on board a liner from South Africa to Brazil, the author listened to a speech by a Japanese who was going as Consul to Sao Paulo. The speaker

in Brazil as they are of German proclamations about Germany's 'rights' to colonial possessions. Whether either Japan or Germany has designs on Brazil, and precisely what those designs are, only Tokio and Berlin know. As to Germany, however, it is significant that the Nazi 'Foreign Organisation' is extremely powerful in Brazil. 'Brazilians of German blood' have an association of their own for the declared purpose of protecting the interests of two million Teuto-Brazilians, and discipline among Germans and their descendants in Brazil is rigidly enforced. Nazi influence has also been responsible for the rapid growth of a Brazilian Greenshirt movement called Integralism, run on German lines with a programme copied from the Nazi statutes."

British diplomacy in Russia at the Court of Catherine the Great, when George III.'s representative there was James Harris, Earl of Malmesbury, occupies considerable space in a new memoir of the Empress's principal favourite, and one of her ablest statesmen, namely, "POTEMKIN." A Picture of Catherine's Russia. By George Soloveyitchik. With 13 Illustrations and Map (Thornton Butterworth; 18s.). The author states that Prince Potemkin, though for seventeen years the most powerful man in Russia, has been neglected by historians and calumniated by an anonymous German biography (published in 1797-9) which has caused him to be unjustly regarded as "a villain and an unscrupulous charlatan." "No professional historian," he adds, "has taken the trouble to write a full, life-sized story of Potemkin on the basis of the vast documentary evidence now available. Almost the same applies to Catherine herself." The present biographer, though unable to obtain access to the libraries and archives of Russia, found much valuable material in Paris, London and Stockholm, Poland, the Balkan countries, and Finland. He claims to have proved, among other things, that Potemkin was not only Catherine's lover, but actually her morganatic husband.

The revelations of British diplomatic activities in Russia at that time make interesting but not altogether pleasant reading. Thus we learn that "King George III. found it necessary to approach the Empress to request the loan of some of her troops to fight the rebellious American colonies." Catherine, however, declined to oblige him. Another British proposal, rejected after long negotiation, was the cession to Russia of Minorca (then in British hands) in return for Russian mediation between Great Britain, France and Spain. "Catherine," we are told, "expressed her gratitude for England's offer, emphasised her friendly feelings, but flatly turned down the whole proposition. . . . Thus ended one of the most picturesque episodes in Anglo-Russian relations. If the cession of Minorca had taken place, there is no end to the strategic and political developments that might have followed. And it is a matter for intriguing speculation how the existence of a Russian colony and naval base in the Balearic Islands, had it lasted to this day, would have affected the present Spanish Civil War."

Another phase of our foreign politics to-day finds an earlier parallel in this book, which shows that Potemkin anticipated Zionism and the Balfour Declaration by 150 years in being the first European statesman anxious to transplant the Jews back to Palestine. "Potemkin," writes the author, "conceived the idea that some day, when the Ottoman Empire would at last be destroyed, and the Turks expelled from Europe, with Constantinople and the Straits firmly in Russia's possession, Jerusalem should not be allowed to remain in the hands of the infidels. Opportunely, then, he could remove all the Jews, whom he thought to be in many ways a source of trouble and a nuisance, back to the Holy Land, to which, in his opinion, they were fully entitled. . . . The original idea of starting Jewish military service formations belongs to Potemkin, and he can be said to have been the precursor both of the Zionist movement and of Lord Balfour."

As "a picture of Catherine's Russia," Mr. Soloveyitchik's book reveals an amazing state of society—of wild extravagance and ruthless oppression among the rich, along with squalor and virtual slavery among the poor. It becomes

[Continued on page 196.]



A CHINESE FAMILLE VERTE PILLOW (LATE MING OR EARLY K'ANG HSI; 18 IN. LONG)—TO BE INCLUDED IN A SALE OF EARLY CHINESE POTTERY AND PORCELAIN AT CHRISTIE'S.



ONE OF A PAIR OF ADAM MAHOGANY TORCHÈRES (SIZE: 42 IN. HIGH; 22 IN. WIDE)—WITH SQUARE SUPPORTS CARVED ABOVE AS ELEPHANTS' HEADS, THEIR TRUNKS ENCIRCLING THE SUPPORTS AND SUSPENDING DRAPERY DEVELOPING BELOW INTO GROTESQUE FEET.

On February 22 an important collection of early Chinese pottery and porcelain, early eighteenth-century furniture, and Eastern rugs, the property of Lady Strathcarron, will be sold at Christie's. The pillow illustrated above is enamelled with flowering stems and scrollwork in green, yellow, aubergine and rouge-de-fer. The pierced ends are enamelled with lappets and cloud scrolls.—[Reproductions by Courtesy of Messrs. Christie's.]

A LARGE GROUP OF A DEITY (MING; 31 IN. HIGH) REPRESENTED SEATED ON A ROCK-WORK THRONE WITH A CHILD AT THE BASE; THE ROCKWORK MODELLED AS A STORK, TOADS AND LOTUS FLOWERS AND THEIR CLOTHES COLOURED AUBERGINE AND TURQUOISE.



enlarged on Japan's importance in the world in the nineteen-thirties. "Japan's day," he said, "had come. South American tourists had had the opportunity of seeing something of Japan's new power and what it meant. It was time that Europe realised it too. Japan wanted everybody's friendship, but she was in the category of the dominant races. She would allow nothing to interfere with her special situation and her great civilising mission in the East. In the meantime she was in a position to build up and maintain her prestige in the South American continent as in other parts of the world."

Germany as well as Japan comes in for critical comment in Mr. Hambloch's pages. In this last chapter he goes on to say: "There are signs, however, that Brazilians are becoming as suspicious of Japanese intentions

A GERMAN AUTOBAHN EXAMPLE: MOTORISTS WARNED OF THE WILD.



A SHY VISITOR FROM THE FOREST AS A DANGER ON ONE OF THE NEW GERMAN HIGH - SPEED MOTOR - ROADS :
A ROEBUCK PHOTOGRAPHED AS IT DARTED INTO THE HEADLIGHTS—BESIDE A LUMINOUS SIGN CAUTIONING MOTORISTS.

Urbanisation has not entirely banned the deer from our countryside and there are places where the motorist may meet them crossing the road, as close to London as Richmond Park, or Epping Forest; or, farther away, at Cowdray or Savernake. Ponies on the road are quite a common sight in the New Forest, or Dartmoor,

or Ashdown. The German authorities have taken special measures to prevent collisions between deer and motorists on the *autobahnen* at night, striking luminous signs being erected, such as that illustrated here—a procedure which might well be copied at some spots on our own roads.

THE MARCH OF SCIENCE: OCCASIONS IN AERONAUTICS AND ASTRONOMY.



SHOWING HER ENORMOUS WING-SPAN: BRITAIN'S LARGEST AIR-LINER, "ENSIGN I," THE FIRST OF A NEW CLASS FOR IMPERIAL AIRWAYS, READY FOR HER TRIAL FLIGHT.

"Ensign I," the first of a new fleet of fourteen air-liners being built for Imperial Airways, made a successful maiden flight on January 24 from Hamble, where she was built by Armstrong Whitworth Aircraft. Their chief test pilot, Flight-Lieutenant C. K. Turner-Hughes, who took her up, remarked afterwards: "The test was entirely satisfactory. Despite her 20 tons, she handles like a much smaller machine. We had an absolutely uneventful 20 minutes." There is room for 40 passengers, and the European type has four saloons, including a card-room. The wing-span is 123 ft. and the length over-all 110 ft. The machine has four 880-h.p. Armstrong-Siddeley Tiger engines. (Topical.)



THE LARGEST BRITISH 'PLANE ABOVE THE LARGEST BRITISH SHIP: "ENSIGN I." IN THE AIR OVER THE "QUEEN MARY" (DOCKED AT SOUTHAMPTON) DURING HER MAIDEN FLIGHT. (Keystone.)



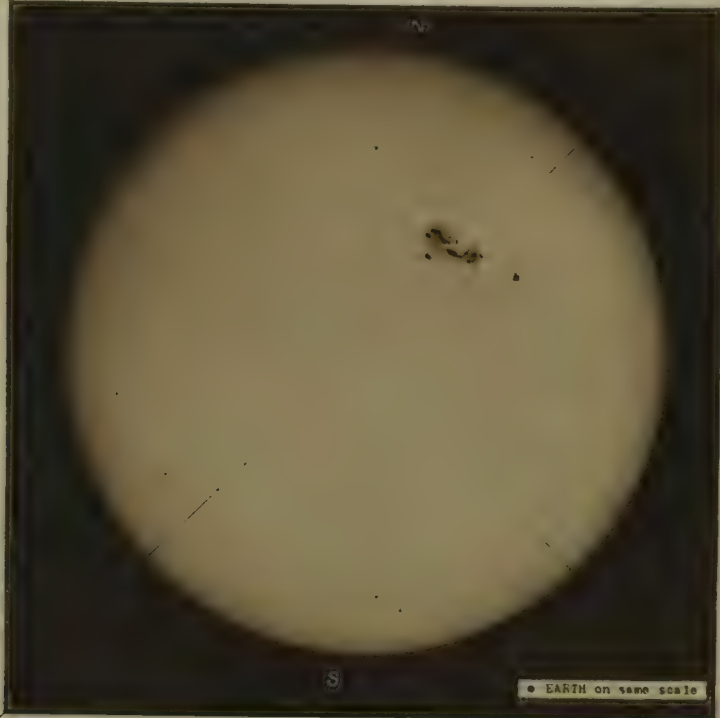
AN R.A.F. AIRMAN FOUND ALIVE AFTER 20 HOURS STRAPPED IN HIS WRECKED MACHINE AND UNABLE TO FREE HIMSELF: ACTING PILOT OFFICER ALLAN BROUGHT BACK ON A STRETCHER.

Acting Pilot Officer J. L. Allan, of Bromley, Kent, who had left the Montrose aerodrome on a solo flight, recently crashed among lonely hills 15 miles away, in Glen Dye, Kincardineshire. His jaw and a hand were broken, and he could not release himself. For 20 hours he sat strapped in the cockpit until found by a shepherd, who had gone out alone to look for him. Meanwhile 20 aeroplanes were searching. When rescuers arrived, one plane dropped a message—"Is he alive?" and men on the ground replied by lying flat to form the word "Alive." (Wide World.)



HELIUM EXPORT STOPPED BY THE U.S. GOVERNMENT: A GERMAN STEAMER AT HOUSTON, TEXAS, LOWERING A CYLINDER TO BE FILLED WITH HELIUM—OPERATIONS SINCE POSTPONED.

A Washington message of January 19 stated that President Roosevelt had approved regulations prohibiting the sale of helium until the United States Government had acquired privately-owned helium properties in Kansas and Colorado, and that meanwhile a German steamer was held up in an American port waiting to take back helium for the new Zeppelin being built at Friedrichshafen. Our photograph shows the German steamer "Dessau," a week or two earlier, taking-in helium (a non-inflammable gas) for the "L.Z.130," a sister airship of the "Hindenburg," destroyed by fire at Lakehurst, New Jersey, last May. (Planet News.)



SOLAR ERUPTIONS. THOUGHT TO HAVE "INTERFERED" WITH RADIO AND CAUSED A B.B.C. "FADE-OUT": A BIG SUNSPOT ON THE SUN.

The sunspot recently visible was the sixth largest since Greenwich records began in 1875. An official note states: "Its area is 3,500 million square miles, about 1-300th part of the Sun's spherical surface turned towards the Earth. The line N.S. indicates the axis about which the Sun rotates, as seen from the Earth. The thin cross-lines are images of spider threads in the telescope to measure positions of Sunspots." (Photograph by Permission of the Astronomer Royal.)

REFUELLING AND "COMPOSITE" TESTS: NEW BRITISH LONG-RANGE 'PLANES.



AN IMPERIAL AIRWAYS FLYING-BOAT REFUELLED IN THE AIR—A PROCEDURE WHICH INCREASES ITS RANGE: THE METHOD EVOLVED BY SIR ALAN COBHAM SUCCESSFULLY TESTED; SHOWING THE PIPE, AND ALSO THE OFFICERS IN CHARGE WATCHING FROM SPECIAL POSITIONS (INDICATED BY ARROWS). (G.P.U.)

We illustrate on this page two methods which are being perfected here to increase the range of commercial aeroplanes. The upper photograph shows the successful trial of the air-fuelling method worked out by Sir Alan Cobham in collaboration with Imperial Airways. The system ensures safety in taking-off on long-distance flights and in the actual fuelling process. Certain other mid-air refuelling systems have the disadvantage that they involve taking in petrol near the engine; where the heat may ignite escaping fumes and bring disaster. The new system of fuelling illustrated here removes this risk, because the petrol is taken in at the tail of the aeroplane. In

the actual test, the "Cambria" was controlled by a robot pilot, which kept the machine flying at a set speed and course. At an altitude of about 1000 ft. "All clear" was signalled by wireless, and the tanker-plane—an R.A.F. machine—flew over the "Cambria," which had paid out a tow-rope. The tow-rope was picked up by a grapnel from the "tanker," the petrol-pipe fixed to it, and the tow-rope and pipe wound in by the "Cambria." Fuel was pumped from the "tanker," and when the "Cambria" had filled her tanks she cast off the petrol-pipe, which was duly wound in by the "tanker." The test was made at 130 m.p.h.



THE MAYO COMPOSITE AIRCRAFT—ANOTHER DEVICE INTENDED TO INCREASE THE RADIUS OF LONG-RANGE AIRCRAFT—MAKES A SUCCESSFUL FIRST FLYING TEST: THE TWO MACHINES, LOCKED TOGETHER, LEAVING THE SURFACE OF THE MEDWAY, WITH THEIR EIGHT ENGINES RUNNING. (Keystone.)

On the same day that the fuelling device illustrated in our first photograph was tested near Southampton, the Mayo Composite aircraft—another invention that aims at increasing the radius of long-range aeroplanes—was taken on its first flight at the works of Short Bros., at Rochester.

The composite aircraft has been frequently illustrated by us; we need only remind our readers that the large machine carries the smaller into the air, thereby enabling it to start with a greater load of fuel. On this occasion the two machines made a perfect take-off and landing.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

**DR. DINSDALE YOUNG.**

Great Methodist leader. Died January 21; aged seventy-six. Had been minister at Westminster Central Hall since 1914. Minister of Wesley's Chapel, City Road, 1906-14. Appointed President of the Wesleyan Conference, 1914. Completed sixty years as preacher in 1936.

**CANON F. R. BARRY.**

To be the new custodian of Westminster Abbey in succession to Sir Edward Knapp-Fisher, who resigned recently. Has been Canon of Westminster and Rector of St. John's, Smith Square, since 1933. Was Archdeacon of Egypt, 1923. (Bassano.)

**LORD CORK AND ORRERY.**

Promoted Admiral of the Fleet and reappointed Commander-in-Chief, Portsmouth—a post he has held since last July. Rear-Admiral commanding 1st Cruiser Squadron, 1926-28; and Commander-in-Chief Home Fleet, 1933-35. Commanded Royal Naval War College, 1929-32. (Bassano.)

**LORD GISBOROUGH.**

Distinguished politician and soldier. Died January 23; aged eighty-one. Served in the Afghan War and commanded the 1st Battn. Imperial Yeomanry in the South African War. M.P. for the Westbury Div., Wilts, 1895-1900, and for the Abercromby Div., Liverpool, 1910-17. (E and F.)

**CAPTAIN ADRIAN JONES.**

Noted sculptor. Died January 24; aged ninety-two. Spent twenty-three years in the Army as veterinary surgeon and served in the Abyssinian campaign in 1868. His best-known works include the Quadriga group at Hyde Park Corner and the Cavalry Memorial in Hyde Park. (Barratt.)

**M. DE FLEURIAU.**

French Ambassador to the Court of St. James's from 1924 until 1933. Died January 19; aged sixty-seven. Entered the Diplomatic Service in 1895 and was Secretary at Constantinople and London, under M. Cambon, between 1898 and 1921. From that date until 1924 he was French Minister in China. He received honorary degrees from several English Universities; and was created a G.C.B. in 1933. (E and F.)



APPOINTED CHIEF OF THE FRENCH GENERAL STAFF OF NATIONAL DEFENCE: GENERAL GAMELIN; FORMERLY CHIEF OF THE GENERAL STAFF OF THE ARMY.

The same decree which gave M. Daladier control over the Ministries of Marine and Air created two new posts—Chief of the General Staff of National Defence, to which General Gamelin was appointed, and Secretary-General of National Defence. This appointment means that General Gamelin is now head of all the armed forces, with supreme command in the event of war. He was born in 1872 and served under Marshal Joffre during the Battle of the Marne. Since the war he has held posts in Syria and in Morocco with distinction. (Keystone.)

**M. DALADIER.**

French Deputy Premier and Minister of National Defence. By a decree signed by the President on January 21, is given extended powers of co-ordination and control over the Ministries of Marine and Air. This amplifies the principle of the decree of June 1936, whereby M. Daladier was charged with the co-ordination of the three Ministries and established under his chairmanship a committee of National Defence.

**PROFESSOR W. H. PICKERING.**

Famous American astronomer. Died January 16; aged seventy-nine. In 1899, he discovered the ninth satellite of Saturn, Phoebe, and demonstrated why it revolved in a reverse direction to the others. His publications on astronomical matters did much to popularise the subject. (Keystone.)

**M. DE BRINON.**

Distinguished French Radical and diplomatic journalist. Given a cordial reception in Berlin during a visit which is presumed to be preparing the way for an official visit by French Ministers. Is a close friend of the French Prime Minister, M. Chautemps. (Wide World.)



INVESTIGATING AIR-RAID PRECAUTIONS IN GERMANY: MR. GEOFFREY LLOYD EXAMINING A MODEL TOWN WITH DR. KNIFFER AND GENERAL VON BITTENFELD.

Mr. Geoffrey Lloyd, Parliamentary Under-Secretary to the Home Office, arrived in Berlin on January 18 to begin an investigation into German air-raid precautions. He was given every facility by the German Air Ministry and was able to inspect the gas-mask factories, decontamination squads, and many of the wonderful underground shelters. These are made to withstand a light bomb and the weight of the building above, should it collapse, and must have proved of exceptional interest as at present we have nothing like them available to the public in London. (Fox.)

**MISS CECILIA COLLEDGE.**

Lady champion of the world and Great Britain. Retained the women's figure-skating championship of Europe at St. Moritz on January 23; with Miss Megan Taylor as runner-up. In the men's championship Graham Sharpe (C.B.) was runner-up to Felix Kaspar (Austria). (Wide World.)

**MR. WILL DYSON.**

Famous Australian artist and cartoonist. Died January 21; aged fifty-five. Contributed to the "Sydney Bulletin" and, coming to England before the war, became cartoonist of the "Daily Herald" in 1913. He left for a time, but rejoined the staff when the paper was reorganised in 1930.



Illustration shows
THE HOWICK
FALLS, NATAL.
365 feet HIGH.
1 ft. for every day
in the year.

THE *Ideal* TRAVEL LAND

THE fascinating allure of Africa is as strong to-day as in the days of Drake and other explorers. The voyage there constitutes a "Cruise" of 14 to 17 happy days and at the end of it Summer is waiting in all her South African glory. Beautiful landscapes delight the traveller and everywhere a profusion of wild flowers weaves an amazing patchwork of enchanting colours.

For those seeking rest and quietude there are many hamlets along the sea board and in the interior. For excitement there is an area of 8,000 square miles in which wild animal life, including the "King of Beasts," can be studied in safety.

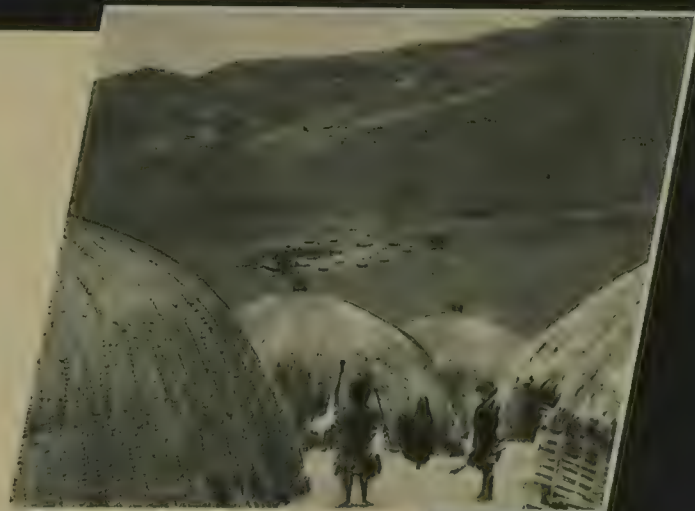


Illustration shows
TYPICAL NATIVE KRAAL SCENE
IN ZULULAND.



Illustration shows
ZEBRA AND WILDEBEESTE—
KRUGER WILD LIFE SANCTUARY

SOUTH AFRICA

MEANS
sunshine all the way

Descriptive brochures obtainable from the Travel Bureau, South Africa House, London, W.C.2, or the principal Travel Agencies.



MANY musicians, even those who knew him slightly or not at all, felt the death of Maurice Ravel a few weeks ago as something of a personal as well as an aesthetic loss. For, of all contemporary composers, Ravel had one of the most sympathetic personalities; in spite of his fundamental Gallicism, he had a cosmopolitan out-

look to Ravel, there cannot be an excess of self-control, and he claims that the insensitiveness with which he is sometimes reproached is really nothing but scrupulous meticulousness.

Ravel's personality emerges fairly clearly from these remarks, even if it were not clear already from his music; which, in fact, it is. He had a fundamentally intellectual

will claim that the later works of Debussy are in any way comparable with those of his earlier and middle years. Sibelius has been silent for a long time, and the last years of the life of our own Elgar were completely barren. This may, of course, be pure coincidence; but it is odd. Astonishment has always been caused by the practical abandon-

ment of composition by Rossini before the age of forty. Yet the fact remains that if our contemporary composers had done likewise, the world would still be in possession of the great bulk of their best music. It is generally assumed that, as a rule, composers have written progressively better music as they grew older, up to the age of sixty or seventy, at any rate. This, in fact is not wholly true, but it is fairly true to say that most of their best works were written rather late in life.

I do not pretend to put forward any satisfactory explanation as to why the rule in past ages would seem to be the exception in the present. Two suggestions, however, may be worth a minute's consideration. First, there can be no doubt that the rhythm of modern life has been accelerated to a degree previously unknown. It becomes increasingly difficult in our day to achieve a leisurely attitude or tranquillity of mind, factors that are of supreme importance in the maturing of an artist's personality. Possibly, then, in the desire to keep pace, there has been a certain amount of forcing in the sense that the term is used in gardening.

Again, it is possible that the question of what may be called stimulus may enter in. Most of the composers I have cited were, in fact, born in an age wholly different from the present. The force of the Romantic Movement was then not wholly spent; great importance was still attached to artistic personality, and the best brains were still drawn towards the arts. This is no longer altogether true. For many years the general trend of music has been anti-romantic. The world is now interested in publicity, not personality—a very different



READY FOR A REHEARSAL UNDER THE BATON OF DR. FURTWÄNGLER: THE BERLIN PHILHARMONIC ORCHESTRA, WHICH RECENTLY GAVE CONCERTS IN THE QUEEN'S HALL AND THE ROYAL ALBERT HALL.

The Berlin Philharmonic Orchestra gave a concert at Queen's Hall on January 21, Dr. Wilhelm Furtwängler conducting. The programme included Brahms' Symphony No. 2 in D major and Bach's Brandenburg Concerto No. 5, with Dr. Furtwängler as pianist. On January 23 they played at the Albert Hall and their concert included the Overture to "Käthchen von Heilbronn," by Pfitzner, and Beethoven's Symphony No. 1 in C major. (Hoffman.)

look doubly valuable in these days of intransigent nationalism. I remember a distinguished musician, who knew Maurice Ravel well and had just been visiting him, saying—I think it was almost exactly the time of the Ruhr troubles between France and Germany—that if only the politicians of Europe had as much sense, and, above all, as much sympathetic understanding of other people's difficulties as Maurice Ravel, the problems of Europe would soon be solved.

Nobody is likely to deny that Ravel was the leading French composer, a primacy which he had enjoyed perhaps since the death of Debussy, certainly since the death of Gabriel Fauré. When I was young, it was the habit to bracket Ravel and Debussy as essentially similar composers. This was a mistake. Psychologically Ravel, intellectual and sceptical, had little in common with Debussy, the sensualist and the impressionist. Needless to say, Ravel possessed none of Debussy's originality of invention, probably his outstanding quality. If he was influenced by him at all, it was in certain methods of technical procedure. The fact of the matter was that, at that time in England, German music almost completely ruled the roast, and the mere accident that both Ravel and Debussy were French, and thus shared a characteristically Gallic flavour, made them seem far more alike than they actually were.

The musician who more than any other influenced Ravel was Chabrier, as is, indeed, stated in so many words by the composer himself in one of the last articles that he wrote for a Paris newspaper. In this article (which appeared in *Paris-Soir*), Ravel breaks a redoubtable lance in favour of the composer of "España," who, as he quite rightly says, has never received the full measure of recognition due to him as the real founder of modern French music. The kinship, then, between Debussy and Ravel is really to be sought in their common root in Chabrier. In this *Paris-Soir* article, Ravel tells us much of great interest about himself. For instance, he says that, as regards technique, his real master was Edgar Allan Poe—"The finest treatise on composition, in my opinion; that in any case which had the most influence on me, is *The Poetic Principle*."

It is impossible, of course, even to give a sketch of the many interesting points raised in this reminiscent article. It may, however, be worth while to point out the emphasis laid by the composer on the essential unity of all the arts. Further, he insists on the importance of consciousness rather than of sincerity in artistic expression, saying that spontaneity leads to mere chatter. According

to Ravel, there cannot be an excess of self-control, and he claims that the insensitiveness with which he is sometimes reproached is really nothing but scrupulous meticulousness. Ravel's personality emerges fairly clearly from these remarks, even if it were not clear already from his music; which, in fact, it is. He had a fundamentally intellectual

bias attaching supreme value to the methods of expression, to perfect lucidity and elegance rather than to depth of feeling or excitement. In the arts there is no question of right or wrong; what is right for one artist may quite well be wrong for another, and *vice versa*; but one cannot but point out that Ravel's aestheticism would scarcely have recommended itself to nine out of ten of the acknowledged great composers, most of whom were, in fact, remarkable for that very spontaneity which he so distrusts. Perhaps, then, it is not mere coincidence that Ravel's fount of inspiration dried up comparatively soon. This drying-up can scarcely be denied. If you turn to a list of Ravel's works you will find that, since the war, he wrote practically nothing of outstanding importance. Some people might make an exception for "L'Enfant et les Sortilèges," and perhaps for "La Valse." I am unable to agree, especially as regards "La Valse," which only succeeds in arousing in me a desire to hear the original music of Johann Strauss, of which it is a parody. I suppose it was intended as a kind of pendant to Chabrier's "España"; but that brilliant and wholly delightful joke seems to me superior in every way. In any case, there is no comparison between the general level of Ravel's pre-war and post-war output, for not only "Ma Mère l'Oye," the String Quartet, the four best piano pieces, the "Rhapsodie Espagnole," and, what is beyond doubt his outstanding achievement, the ballet "Daphnis et Chloé," all date from before 1914. That is to say, they were all written before he was forty years of age.

Not that he can be considered exceptional in this respect. One of the most striking features about the music of our time is the comparative decadence of leading contemporary composers in their later years. Indeed, I can think of none except Puccini—and he died comparatively young—whose musical development continued unbroken until the very end. Take Richard Strauss. What has he written of any great importance since "Der Rosenkavalier," which dates from before the war? Few

Romantic Movement was then not wholly spent; great importance was still attached to artistic personality, and the best brains were still drawn towards the arts. This is no longer altogether true. For many years the general trend of music has been anti-romantic. The world is now interested in publicity, not personality—a very different



TO CONTINUE THE SERIES OF SUNDAY CONCERTS AT COVENT GARDEN: SIR THOMAS BEECHAM CONDUCTING AT A REHEARSAL.

The tenth in the series, but the first for this year, of the Beecham Sunday Concerts will be given by the London Philharmonic Orchestra at Covent Garden on January 30. The programme includes Schubert's Symphony No. 7 in C major and the Prelude to Act. III. of "Die Meistersinger." (Merlyn Seavern.)

matter. And as for the young intelligences, they are very little concerned with the arts, except occasionally by way of relaxation. The internal-combustion engine, the wireless, the cinema, applied science generally hold their allegiance. It is at least possible, then, that the creative artist who grew up in an environment comparatively favourable and later found himself in an environment so conspicuously unfavourable to artistic production, should, consciously or unconsciously, feel deprived of the sustenance necessary to his being.

This England . . .



Buttermere Village

THE word "village" calls up many pleasant thoughts—different for each one of us, yet alike in this—that they are gentle, kindly. There is good reason for this unanimity of affection. For twelve centuries the village community was the core of English life. For twelve centuries, undisturbed, the men of the parish judged their fellows, settled ploughing and harvest times, made their own rules of social conduct. And those twelve centuries of humble discipline have given us our capacity for self-government, for colonization, for working to a common purpose. Have given us, too, a liking for the things these elders favoured. This must account indeed for the remarkable unanimity of affection for that very old-fashioned brew of ale—our Worthington.



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THIS year the annual Monte Carlo Rally was not graced by the presence of Britain's leading competitor in that competition during the past ten years as Mr. Donald Healey was unable, by pressure of work, to spare a holiday trip to that delightful pleasure resort. Healey was recently appointed on the board of the Triumph Company, Ltd., in a technical capacity, so he is busy seeing that the latest Triumph cars are being produced so that each one is capable of winning a prize in that highly competitive event, should its purchaser choose at any time to take part in such a strenuous performance.

Healey is the only Englishman who has won the Rally for Great Britain of recent years, and he has also been first in the "light-car" class on another occasion. This was in 1934, when he gained the Riviera Cup for the light-car class, driving one of the official Triumph cars entered. In 1935 his team mate, J. C. Ridley, repeated the success, also on a Triumph. This year, private owners



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Mr. Albert Hittinger has been associated with the Company since its inception in 1919, and it is largely through his activities that it has grown to be one of the largest distributors of motor spirit in Great Britain.

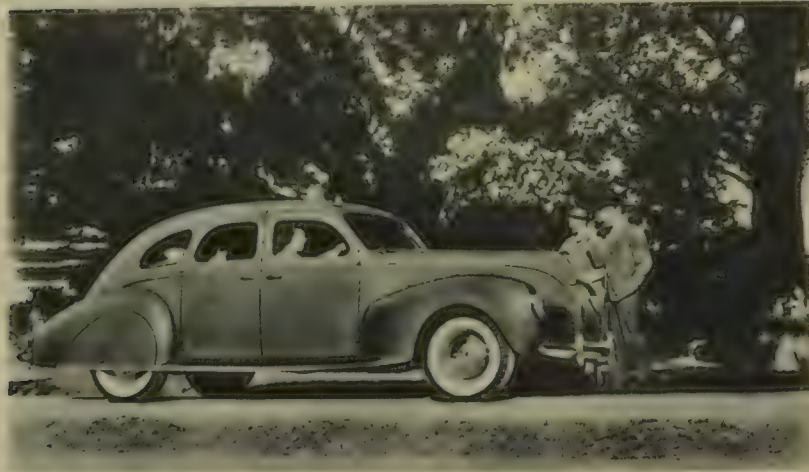
competing are Mr. G. W. Wilkin and Messrs. A. B. and C. D. Grant, on a Triumph 1½-litre "Dolomite" car and a 14-h.p. Triumph respectively. The former design was largely developed as a result of Healey's experiences in the Monte Carlo Rallies, and in the Alpine Trial, so is equipped and engined to tackle all difficult roads and mountain passes.

The twenty-five competitors who started from

John o' Groats in the Rally received a complete report from the Club on the road and weather conditions on the route south just before starting. Also, in the event of the direct route becoming impassable at any point, the R.A.C. gave an alternative route, if one existed. The Club also supplied to each competitor a complete itinerary covering the whole route from John o' Groats to Monte Carlo, showing the mileage between the various intermediate points, the progressive mileage for each section, and a time schedule for the whole of the distance of 2258 miles, which credits 496 points to starters, as compared with the 500 points for the 2369 miles for starters from Athens. There were Morris, Wolseley, Ford, Alvis, Riley, Jensen,

S.S. "Jaguar," Triumph, Lagonda, Talbot, British Salmson, Standard, and Frazer-Nash cars starting from John o' Groats, with Miss M. Wilby and Mrs. M. J. Cotton, each competing for the Ladies' Cup.

Entries close on March 7 for the R.A.C. Rally to Blackpool, and already over thirty entries have been received by the Club. The headquarters of the Rally will be the Imperial Hotel, Blackpool, and the official hotels for the two night stops are the Hollywood Hotel, Largs, Ayrshire, and the Royal Gate House



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Hotel, Tenby, Pembrokeshire. In order to assist competitors who desire to reserve accommodation at either of the intermediate night stops or at Blackpool, Town Guides containing particulars of the hotels in Largs or Tenby and at Blackpool are being sent to competitors as their entry forms are received.

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The Triumph DOLOMITE, as its name implies, reveals many outstandingly good qualities on mountain passes. Mr. Walling of the "Evening Standard" recently tested a Triumph Dolomite and this is what he said:—

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MONTE CARLO CALENDAR

WINTER SEASON 1938

SOCIAL EVENTS: INTERNATIONAL SPORTING CLUB—Cabaret every evening; Special Gala Dinner on Wednesdays.

SPORT: Monte Carlo Country Club (Tennis)—INTERNATIONAL TOURNAMENT (Butler Trophy and Beaumont Cup), February 28—March 6; Easter Tournament, April 18–24. Monte Carlo Golf Club—Windsor Challenge Cup, February 12; Sporting Club Cup, February 19; Walter de Frece Challenge Cup, March 5; "Bystander" Mixed Foursomes, March 17. **MONTE CARLO MOTOR RALLY**, January 29. Sailing Regattas, March 31—April 3. Outboard Meeting, April 21–24. Ski-ing—French Championships at Valberg, Beuil and Auron, February 11–18. Annual Dog Show, March 30–31.

MUSIC: Concerts—Liszt Festival with EMILE SAUER, February 2; Classical Concert with Ida Haendel, February 4; Grand Concert conducted by Sidney Beer, February 9; Gala with dancing by Clotilde and Alexandre Sakharoff, February 11; Classical Concert with Umberto Benedetti, February 23. Opera—"Tristan and Isolde," January 29; Creation "Andersen's Tales" (Grieg Music), February 27.

THEATRE: Comédie Française—official performances during February; Ballet Season, April 2–28 (with two entirely new Massine Ballets).

There are no better Hotels in the world than the HOTEL DE PARIS and the HOTEL HERMITAGE at Monte Carlo—and their prices are not at all exorbitant. There are other good Hotels there—both large and small—full particulars of which can be obtained from Messrs. Thos. Cook and Son, Limited, and all Travel Agencies.

THE WORLD OF MUSIC.

MUSICAL VISITORS.

THE present visit of Furtwängler with the Berlin Philharmonic Orchestra received a warmer welcome than their previous one, when an only partially-filled hall heard one of the finest performances of the Ninth Symphony it has ever been my lot to hear; more completely satisfying even than the performance by the B.B.C. Orchestra under Toscanini last summer. On this occasion the Queen's Hall was sold out on the Friday night and the Albert Hall on the following Sunday afternoon was fuller than I remember seeing it for some years. It is a good sign that the musical public is duly recognising again the distinction of Furtwängler as a conductor and the superlative quality of the Berlin Philharmonic Orchestra.

As a conductor, Furtwängler is in the highest class; he is no mere virtuoso—which, of course, is also to be said of all the great conductors in this class—but a musician of extraordinary ability and sensitiveness. He is no dealer in "effects," but seeks always to reveal the music in its essential nature. The same may be said of his orchestra, which has been occasionally referred to with praise meant to be somewhat disparaging as having a "drill-like efficiency." That it is efficient goes without saying; also that it has remarkable precision and that it plays quavers, semi-quavers, crotchets and dotted crotchets, and does not blur them all into a mere mist of sound. But these are fundamental necessities for good orchestral playing, though they are not always regarded by famous orchestras.

Actually on this occasion precision was not always perfectly achieved. At the Albert Hall concert, for example, the brass in Strauss's "Till Eulenspiegel" lacked

the complete unanimity desirable. The tone of the horns is also at times a little coarse: it was so in the Beethoven C minor symphony, when their *forte* had a harsh, tinny ring. I believe this is partly due to the form of mouthpiece used by the German players, which differs from that used by French and English players of this instrument. But, apart from such blemishes of a minor nature, what magnificent playing they gave us! The amplitude and quality

of the string playing is a delight; the delicacy of the double-basses is extraordinary; the wood wind, especially the flautist, have an exceptional musical plasticity, and what musicians they all are! How they play to one another and anticipate what is needed! The quality of the orchestra is shown by the fact that Furtwängler is able to dispense with most of the conductor's ordinary apparatus for guiding an orchestra and can concentrate on securing the musical expression he desires. Hence the incomparable delicacy of the playing in the Schubert "Rosamunde" overture and the "Entr'acte."

Another recent visitor was the famous Dutch conductor, Willem Mengelberg, who conducted the B.B.C. Symphony Concert on Jan. 19. Mengelberg is the conductor of the well-known Concertgebouw Orchestra of Amsterdam, and has in the past paid many visits to London, though not in recent years. He is a fine and experienced conductor, and his performance of the Brahms symphony in F had many subtleties and considerable eloquence, although, personally, I think he used too much *rubato*, but it was, nevertheless, a very personal and convincing performance. Strauss's "Also Sprach Zarathustra" does not wear as well as his "Till Eulenspiegel"; the philosophic vein does not suit him: he has not the necessary profundity. Hindemith's Philharmonic Concert has hardly had time to show signs of wear. It is adroit and full of excellent craft and, though it may not sound inspiring, I also think it will never sound bad, as the inferior Strauss does. But neither of these composers has the sublimity of inspiration which makes an apparently simple work like Gluck's overture to "Alceste" sound as majestic and moving as it must have done on the day it was first heard. Under Mengelberg, this wonderful overture was superbly played and dwarfed everything else on the programme.—W. J. TURNER.



TO GIVE HIS ONLY LONDON RECITAL THIS SEASON AT THE ALBERT HALL ON FEBRUARY 6:
FRITZ KREISLER—A STRIKING PORTRAIT OF THE GREAT VIOLINIST.

Kreisler, who has been visiting many of the more important towns in connection with the series of International Celebrity Subscription Concerts, will give his only London recital this season at the Albert Hall on February 6, with Charlton Keith at the piano. Subsequently, he will complete his tour by giving recitals at Oxford, Bristol, and Cambridge.

TIMES CHANGE



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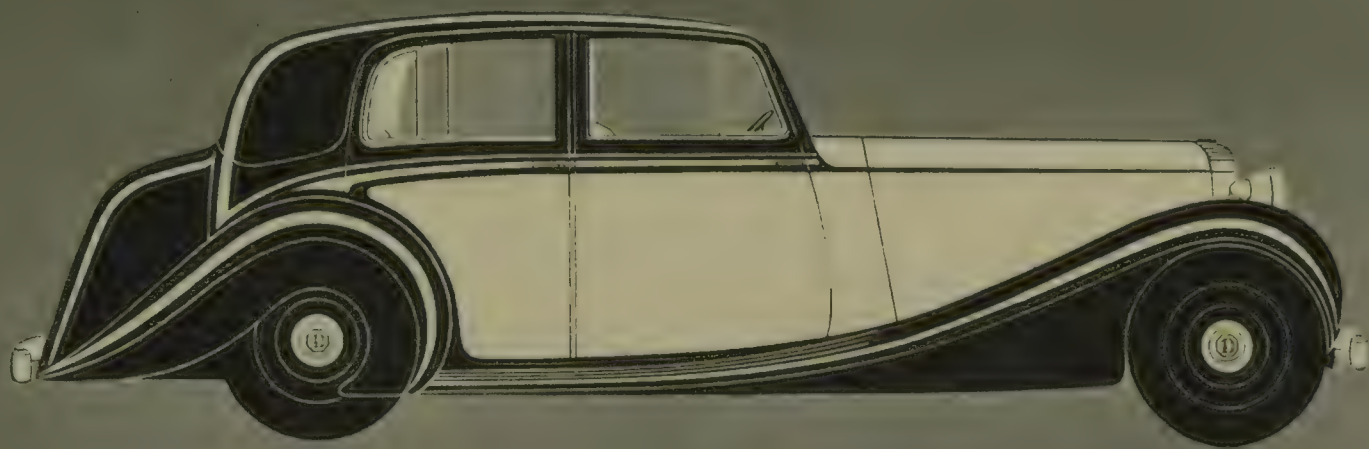
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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

THE ITALIAN RIVIERA.

THE beauty of the Italian Riviera is proverbial. From Ventimiglia to Genoa the coastline is one of bold headlands and inviting little bays between, with glorious stretches of sand; and from Genoa eastwards to Spezzia



THE LOVELINESS OF THE ITALIAN RIVIERA: A STRETCH OF THE SCENIC COASTAL ROAD BETWEEN PORTOFINO AND SANTA MARGHERITA (TO THE EAST OF GENOA); SHOWING, IN THE CENTRE, THE ROMANTIC AND HISTORIC OLD MONASTERY OF CERVERA. (Enit-London.)

the coast is rocky and well wooded. Towns and villages perched on heights, or nestling on hillsides, are set among the most luxuriant vegetation, orange and lemon and olive groves, orchards of fruit- and nut-trees, and a profusion of flowers. Palms, agaves, prickly-pears, and oleanders bear witness to the mildness of the climate, which has an average of from 52° to 53°, with a high sunshine record, rainy days being rare and winds most moderate, protection from those from the north being afforded by mountain ranges and high hills. Along the entire length of the coastline a modern asphalt-surfaced road, known as the Via Aurelia, runs, and along the Via Aurelian line are some of the finest of the seaside resorts of Italy.

Foremost among them is San Remo, which curves around a little bay, and is sheltered from east winds by

Cape Verde, and from the north by Monte Bignone, 4000 ft. in height, on the lower slopes of which the old town rises. San Remo has a history which dates from Roman times, and its old quarter has a picturesque mediaeval aspect, with its narrow streets, vaulted arches, and houses of bygone days. By way of contrast, modern San Remo is laid out in a most attractive and up-to-date style, with wide, shady boulevards, flanked by charming villas. A magnificent palm-lined promenade by the sea, Corso dell' Imperatrice, fronts garden terraces where are luxurious hotels, above which are groves of orange and lemon, and, higher still, fragrant woods of pine. Well organised for sport and amusement, San Remo has a fine Casino and a theatre, where, during the season, there are performances of opera. Symphony concerts are another Casino attraction. As for sport, there is a good eighteen-hole golf-course on a site some two and a half miles from the town, reached by a regular bus service from the hotels. This has a modern-style club-house, from which there are fine views of San Remo and the Mediterranean. Tennis is obtainable on many courts; and, apart from delightful walks in the neighbouring hills, there are interesting excursions to the little chapel of San Romolo; the hill town of Perinaldo; to the famous botanical gardens of La Mortola; through Piedmont to Cuneo, Ormea, and Oneglia; and to Triora—to the foot of the Maritime Alps.

Westwards from San Remo, with which it is connected by rail and by motor-bus service, is Ospedaletti, a pleasant little resort in a sheltered situation on a small bay between Capo Nero and Capo Ampeglio, with good hotels, a Casino, and spacious promenades. Next comes Bordighera, a most picturesque place, abounding in flower gardens and sub-tropical vegetation. Luxurious hotels, charming walks, and enchanting views make it a resort much favoured by visitors from this country. East of San Remo lies Alassio, another resort well known

to English visitors, and one that has a fine open situation, with a bracing climate.

On the other side of Genoa, as you speed along the Via Aurelia, comes Nervi, and then, on the eastern shore of the lovely peninsula of Portofino, stands Santa Margherita, than which no more charming situation can be imagined. High forest-clad hills and headlands give beauty and shelter, and afford innumerable walks of wondrous scenery and panoramic views; while gardens, luxuriant in trees, shrubs, and flowering plants, make it an ideal spot for a restful holiday. A road winds around the shore to Portofino, passing the Monastero della Cervera, founded in 1340, where Francis I., King of France, was held prisoner after the battle of Pavia in 1525; and the cove of Paraggi, and its near-by castle.

Not far off, at the head of the Gulf of Tigullio, curving around a pretty bay and screened from cold winds by heights which slope to the sea, is Rapallo, a very up-to-date resort, with facilities for sport which include golf, tennis, and yachting, hotels of renown, and an amusement programme in which theatrical plays, orchestral concerts, dancing, and battles of flowers figure. Rapallo is, too, a fine centre for walks and excursions, it has a funicular railway to the Sanctuary of Montallegro, over 2000 ft. above sea-level, and it is connected with Nice, Cannes, and Monte Carlo, and with Genoa, Pisa, Florence, Assisi, and Rome by motor-car service.



SPORT ON THE ITALIAN RIVIERA: A VIEW OF THE CHARMINGLY LAID-OUT GOLF-COURSE AT SAN REMO. (Enit-London.)

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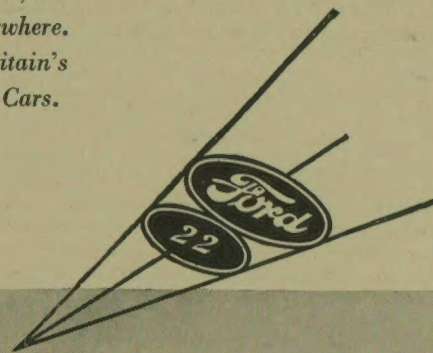
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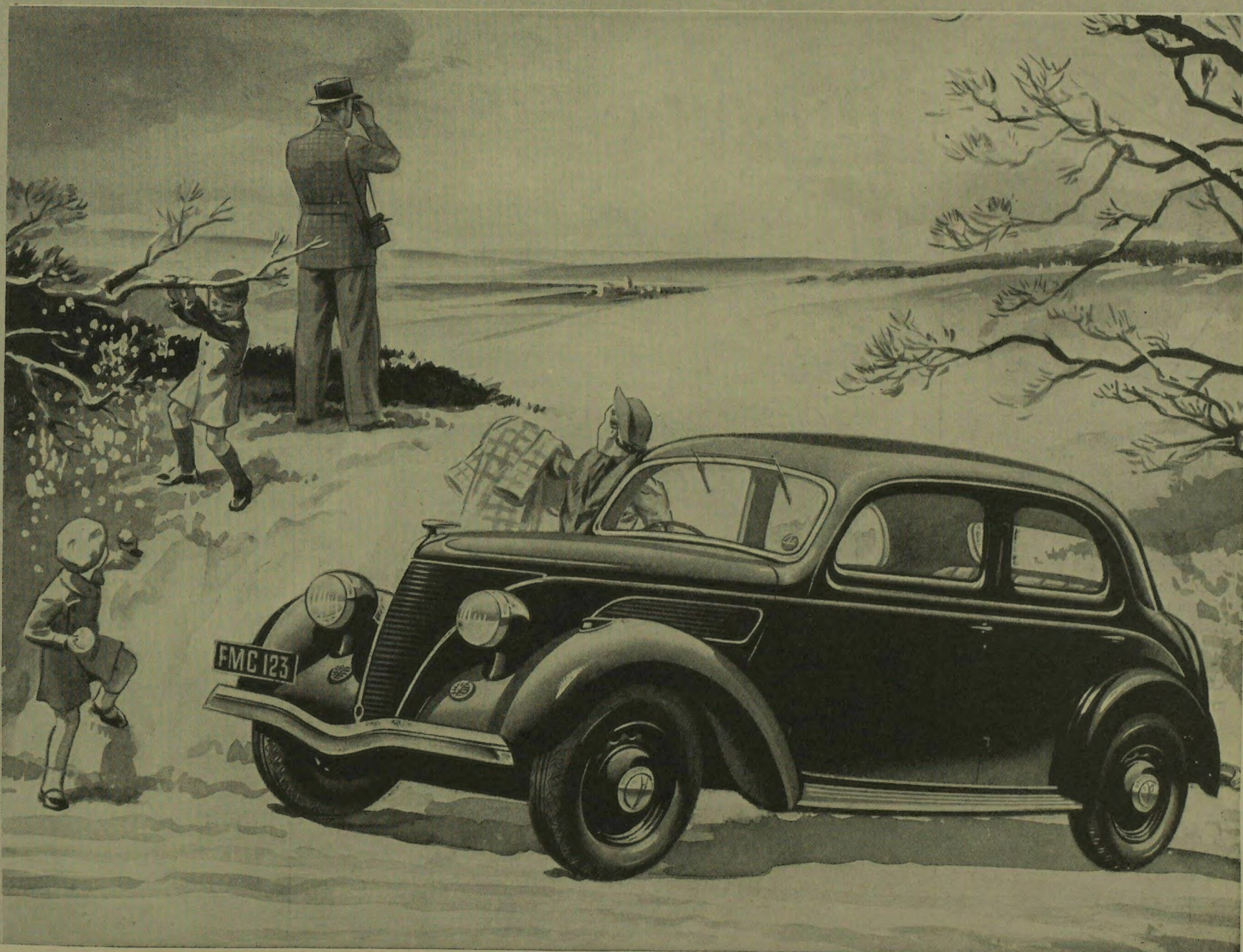
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BOOKS OF THE DAY.

(Continued from page 182.)

easy to understand how the seeds of revolt and vengeance must have been germinating in the Russian masses long before they came to their dreadful fruition in 1917. "Money, time, effort, or human life," we read, "counted little with the Empress or with Russia's eighteenth-century nobleman. He viewed his serfs very much like cattle, perhaps not quite so valuable, and as something [sic] only fit to be whipped and made to work for him till they dropped dead. . . . It was the established practice of the day in Russia to sell, mortgage, or exchange peasant serfs. An idea of values can be gathered from the advertisements to be found in the Moscow and St. Petersburg papers of those days. A good borzoi puppy could fetch 3000 roubles, while a young peasant girl was worth anything from 2½ to 33 roubles; it was even possible to buy a child for 10 copecks."

English activities abroad in earlier times (including the Elizabethan period, when our own land, like Russia two centuries later, was ruled by a masterful woman) form a contributory element in another book that breaks new historical ground—"EUROPEAN BEGINNINGS IN WEST AFRICA," 1454-1578. A Survey of the first century of white enterprise in West Africa, with special emphasis upon the rivalry of the Great Powers. By John W. Blake, Junior Lecturer in History, Queen's University, Belfast. With 3 Maps (Longmans; 10s. 6d.). "This work," it is pointed out, "embodies the results of researches into what was till now a wholly unexplored field. . . . It shows how the rivalry for Colonial power in Africa began in the fifteenth century, and provides a hitherto unknown background for the story of Christopher Columbus and his projects of exploration. The earliest European ventures in tropical Africa are shown in their true connection and the beginnings of the trade in gold-dust and slaves along the Gold Coast are traced for the first time in exact detail from contemporary authorities."

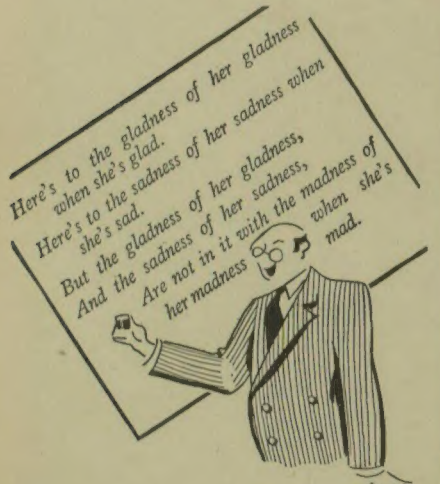
In this drama of merchant venturing, seafaring, and sea-fighting four or five centuries ago, the protagonists are the Portuguese. Summarising the part

they played, as he unfolds it, the author writes: "After a struggle with Castile, who claimed possession of Guinea (1454-80), they proceeded to build forts and factories, to found a number of civil settlements, especially in Senegambia and the larger islands, and to attempt the evangelisation of negro tribes. For fifty years, holding a monopoly, they traded without hindrance (1480-1530). After 1530, however, their exclusive rights were questioned by other Powers, first by France, and later by England and Holland. We shall try to trace the origin and development of the monopoly and to outline the efforts of Castile, France and England to destroy it." Towards the end of the book we find English traders and speculators more and more taking a hand in the game. "The situation in England," writes Mr. Blake, "where Protestantism was finally accepted and guaranteed by the State, inspired more vigorous efforts to break down the monopoly. London merchants and Plymouth sailors now advanced religious arguments, as well as the argument of force, to support their clandestine operations in Guinea. Indeed, their operations ceased to be clandestine, when Queen Elizabeth took the crown which Mary had worn so uneasily. They openly attacked the Papal division of the world, and declared a holy war for the liberation of the seas."

For the last course in a somewhat variegated menu I am going to serve as a savoury, in piquant contrast to what has gone before, a book just to hand which, from the nature of its subject, will soon lose its topical appeal (it ought to have been published earlier), but is too entertaining to be overlooked. That is only natural, since it emanates from the world of entertainment. The book I mean is "ON THE ROAD WITH BERTRAM MILLS." By A. Stanley Williamson, "Big Top" Press Agent to Bertram Mills's Circus. With 40 Illustrations (Chatto and Windus; 12s. 6d.). Those who see the Circus at Olympia realise little, probably, of the provincial tours, or of the vast organisation. Here we are taken behind the scenes, meet circus personalities, and learn how new "stars" are discovered. The only link with foreign affairs that I have found here is an interesting account of visits paid to the show at Worthing and Brighton by the ex-Emperor of Abyssinia and his family. C. E. B.

"THE MELODY THAT GOT LOST," AT THE PHOENIX.

WEST END audiences are not very appreciative of satire. Sometimes they can be blamed; as in the case of "Beggars on Horseback," a brilliantly funny play that, though given two chances, was a failure. "The Melody That Got Lost" needs no excuse from the unappreciative. It starts off very well indeed, and gives promise of being the wittiest play of the year, though this is making allowances for the fact that it appeared in the third week of this new year. The second part, unfortunately, lost whatever thread the play may originally have had to hold it together. In fact, it seemed rather like a children's play that hadn't found a spare theatre for the Christmas season. As originally conceived by the Scandinavian author, Mr. Kjeld Abell, the play might have had ideas. But they were surely lost when Miss Katherine North and Mr. Denis Freeman adapted it from "the original English version by Ronald Adam and Frances Sinclair." The setting is suburbia with, so to speak, aspidistras in every parlour window. A sad, sad place these fourpenny bus-rides from Charing Cross take you to, if you can believe dramatists who write of it but have never made the journey. Cast in the form of a revue, the show opens amusingly. (It is very revue-sical in the fact that it has, apart from its five authors, six composers, a lyric writer, and an "orchestrator.") Mr. Esmond Knight, a young actor whose name every intelligent critic is very carefully card-indexing for future reference, is brilliant as a bowler-hatted clerk, afflicted by a mother-in-law, poverty and a "job of work." Happily, Mr. Everyman doesn't fuss as much in Balham as he is made to do behind the footlights. In real life mothers-in-law aren't the horrific monsters those who have never had one make them out to be. Miss Dorothy Hyson, as the bride, is a young actress so full of promise that shortly critics will cease to mention that she is the daughter of Miss Dorothy Dickson, and is as beautiful off as on the stage.



Here's to the gladness of her gladness
when she's glad.
Here's to the sadness of her sadness when
she's sad.
But the gladness of her gladness,
And the sadness of her sadness,
Are not in it with the madness of
her madness.

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lies in a woman's eyes
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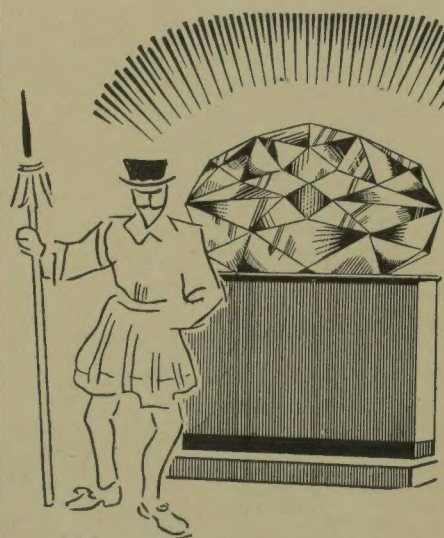
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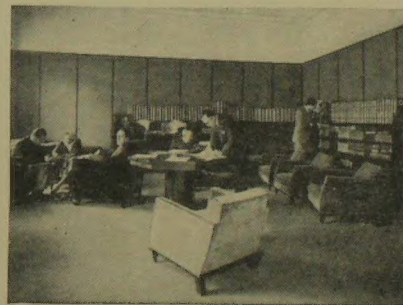
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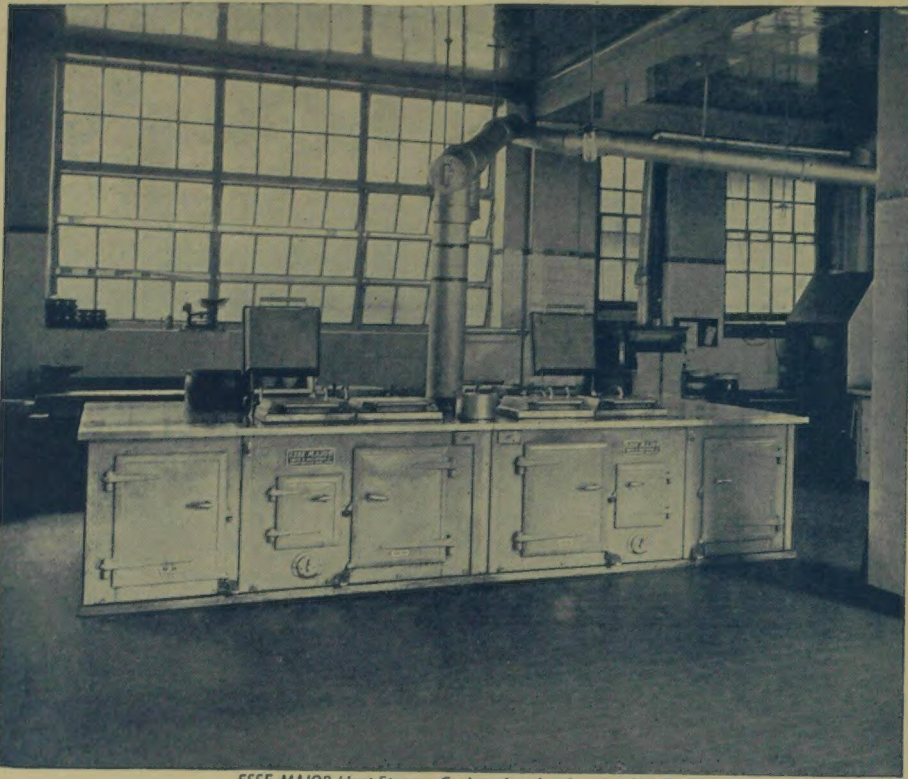
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